THE C4 NEWSLETTER

Spring 2015 *Volume 23, Number 1*

A LATE DIE STATE RYDER 14

Featured in this issue:

- Nova Constellatio Coppers
- Colonial Accounting
- Partrick/Kendall Auction Results
- RR-14 Die State Analysis
- The Republic of Vermont
- Coin Photography
- A One-Bit Note
- A Vermont Motto?
- Ruben Harmon
- Learning about Colonials
- Spread Planchet Atlee Halfpence
- A Modern "John Law" Token
- Circulating Coinage, Pre 1780

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Judd-1, Pollock-1. Rarity-6+.
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Undated (1652) NE Shilling.
Noe III-B, Salmon 3-C. Rarity-7.
AU-55 (PCGS). Secure Holder.
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Undated (1652) NE Sixpence.
Noe 1-A, Salmon 1-A. Rarity-7.
EF-40 (PCGS). Secure Holder. CAC.
Realized $411,250

1861 Confederate Half Dollar. Original.
Breen-8000. Proof-40 (NGC).
Realized $646,250

1652 Willow Tree Sixpence.
Noe 1-A, Salmon 1-A. Rarity-6.
AU-58 (PCGS). Secure Holder. CAC.
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1787 Excelsior Copper. W-5790. George
Clinton – Overstruck on an Immunis
Columbia Copper, Eagle Reverse. EF-40
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Membership questions, address changes, and dues should be sent to Charlie Rohrer at P.O. Box 25, Mountville, PA 17554. Dues are $30 regular (including 1st class mailing of the *Newsletter within the US*) and $40 (for 1st class mailing outside the US); $10 for junior members (under 18 residing in the US) and $15 (under 19 residing outside the US).

PRESIDENT'S MESSAGE -- APRIL 2015

(Jim Rosen)

{PLEASE PAY SPECIAL ATTENTION TO THE INFORMATION IN BOLD}

As I sit at my computer writing this Presidential Message, I can't help but reflect on our club, our hobby and the unique opportunities that have been presented to us in collections that have come up for auction over the past 5 months, namely the Newman, Partrick and Kendall collections. I don't think there has been a greater concentration of different major holdings coming up for auction in my life time or for that matter, in the history of pre-federal numismatic auctions. Most of us will not be able to own these marvelous artifacts of numismatic history, but we will be able to read about them, hopefully see them in person and own them vicariously through many of our friends.

What this fantastic opportunity gives us is the ability to get re-invigorated again, to be able to see these coins in person, to study their history via the marvelous write-ups and to broaden our knowledge about this coinage. These auctions could certainly open the door to new and exciting areas that we might not have otherwise pursued before. Through these offerings and their catalogues, we will all get the chance, if only in pictures, to view and read about unique coins, like the unique Higley in the Partrick sale, and the newly discovered unique Continental Currency Coin in the January 2015 Heritage Platinum Night sale, lot 4004. This coin, Newman 1-A Dotted Rings reverse in pewter, was not known to exist in this metal and was just recently discovered! Up until this very recent discovery, the full beaded ring reverse, Newman 1-A, was found only in 3 Brass examples, Norweb, Newman and Partrick, but its existence in pewter was not known! Clearly we are living and collecting during a very special time for pre-federal coinage enthusiasts.

Continuing on the auction theme, if you have coins or collection of coins that you are interested in selling, please consider consigning them to our Stacks Bowers/C4 co-sponsored auction this November at our convention in Baltimore by contacting Vicken Yegparian at Stacks Bowers. He can be reached at 212-582-2580 or vyegparian@stacksbowers.com**.**

The state of our club is very healthy. We have a new book coming out before the November convention, a history of Abel Buell by Chris McDowell. This is a great book and a must read for the Connecticut and Fugio copper students. Not far behind the Abel Buell book is a book by Syd Martin on French-American colonial coinage. If this book is anything like Syd's other two books on Hibernias and Rosa Americana Coinage, this book will be the definitive reference on the subject. How Syd can churn out these books in such a short period of time is beyond me.

Our new website, which is coming along slowly but surely, will add a dimension to our club that will enhance dialogue between members. We are hopeful that our site will be up and running by mid-summer.

And I hope you all have noticed that we have responded to your concerns and recommendations by having "basic" articles in our Newsletter. We realize that our Newsletter is for everyone, the advanced student as well as the novice and the need to have non-technical articles interspaced within the technical ones was a priority of mine. This challenge was met

head on with the result of some very interesting articles that promise not to put you to sleep. And don't forget to browse through our Newsletter auction reports which are a great way to understand the market and get great opinions on coins from unbiased experts.

In another effort to reach out to and educate our members, the club is going to try a new program this coming November. The program revolves around helping new collectors in grading their coins and understanding the peculiarities of pre-federal coinage. This will be done very informally, with no written "grade," just verbal opinions on grade from knowledgeable collectors in a series. We will post times, series and "grader" on the website and in the *Newsletter* sent out in October. You can bring your coins (there will be a limit) to our gathering area and sit down with a fellow member to evaluate your coins. I will assess this program after the convention and if it is felt to be successful, I could see this as a part of our regular educational program. More about this in the summer Newsletter, so stay tuned.

Importantly, I'd like to mention that our dues are increasing to $30 per year. The last time we increased our dues was in 2006. The reason for this increase is that the cost of the Newsletter to produce and mail is a little north of $30 per member, with those receiving the Newsletter abroad costing significantly more. This dues increase will not affect current life members or any junior member regardless of where they live. Junior membership still remains $10 for those under 18. As a review, dues are due January 1st and must be paid by March 1st. For those members receiving the Newsletter outside the United States, dues will remain at $40. The year your dues are due is printed on the Newsletter address label. Life membership requires two years in good standing and the cost is 25 times the yearly membership, which after the April notice, will be $750.

I would also like to remind everyone that C4 has research grants available to all members in good standings. The information about these grants plus the application is on our website. The purpose of these research grants is to provide C4 members financial support to conduct original research on Pre-Federal coinage and currency. This research would hopefully result in a publication submitted to the C4 Newsletter. Although these grants are for all C4 members, we would hope that those who apply are in need of financial support for their research.

Our convention this year is again in Baltimore, MD, November 5th-8th in association with the Whitman Coin Expo. The host hotel is again the Sheraton Inner Harbor Hotel. This year we are planning to have our donated lots auction, which has now become an every other year event. Jack Howes (email and phone number in the Newsletter) is coordinating this and if you have something to donate, please contact Jack for further information.

As a reminder, the ANA is being held on August 11-15 at the Donald E. Stephens Convention Center in Rosemont IL. On Saturday the 15th, we are having a C4 meeting at 9 AM, location to be determined but it will be posted on the website, although I would strongly recommend checking the ANA program as room numbers can change.

In closing, stay well, continue to find fun with your hobby and if you haven't been to one of our conventions, please consider attending this year's convention. You will not be disappointed.

COINS OF OUR FOREFATHERS: THE CIRCULATING COINAGE OF NORTH AMERICA BEFORE 1780

(Oliver D. Hoover)

It was a great pleasure to have been invited by Jim Rosen and the Colonial Coin Collectors' Club to speak at the first joint ANS and C4 Coinage of the Americas Conference (COAC) in October, 2014. The event was a brilliant idea and a great success in execution. I hope that this joint venture will become a tradition with the two organizations and that there will be more in the future. At Jim's request and, although most C4 readers will already be familiar with much of the material, the following gives a broad survey of the coinage circulating in North America before the Confederation of the United States - a very complex and colorful period in numismatic and economic history. Within the space available it is impossible to touch on all of the coins that are known to have circulated here in detail, but I hope to offer some of the highlights in the pages that follow.

Indigenous Currencies

It is somewhat appropriate that the only COAC participant hailing from another country (Canada) was assigned to provide an overview of the numismatic landscape of pre-Federal America since, with very few exceptions, all the money that was here had been brought in from outside. When the first Europeans arrived in North America with plans for permanent settlement it was largely a monetary wilderness. The main exception seems to have been the Aztec empire in Mexico, which maintained a monetary system based on the cocoa bean as the standard unit of value. To ease large transactions the Aztecs employed copper axes (Figs. 1-2) of standardized weight with a value of 8,000 cocoa beans.

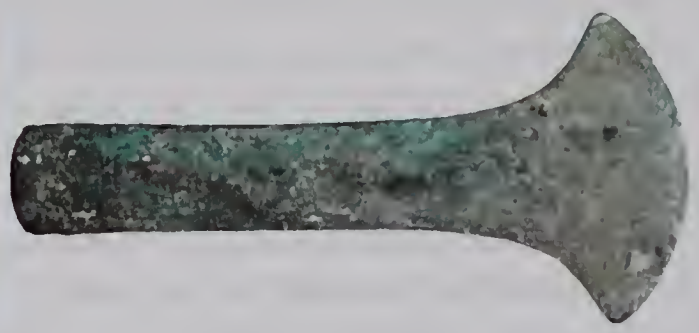

Fig. 1. Cacao beans (Left). Fig. 2. Aztec copper axe head. ANS 1975.22.3 (Right).

This system was ultimately destroyed by the Spanish *conquistadores* in the late sixteenth century out of a desire to impose European coinage on the territories of the empire and break the native ability to manipulate market prices.[1] In the Northeast, the native systems of exchange were rather more primitive than in Mexico. Food, textiles, pottery, and other goods were regularly traded, with individual tribes often specializing in particular trade goods, but there was no real fixed medium of exchange.[2]

Fig. 3. Blue wampum string. ANS 0000.999.75825.

Early ethnographers and the numismatists who followed them have often claimed that the tribes of the Northeastern Woodlands used the shell beads known as wampum or wampumpeag (Fig. 3) as a form of currency,[3] but this is a misinterpretation. In a native context, wampum beads, typically retained on strings, were used in ritualized gift exchanges to cement and advertise kinship relationships. For example, a prospective husband would offer strings of wampum to the parents of his prospective bride to signal his intentions. Likewise, the exchange of belts of wampum established and served as records of treaties between tribes (and with European settlers).[4] The beads had a social significance for the native peoples of North America that far transcended that of coins among Europeans. Thus, a Mohawk would not, for example, go to his neighbor with a string of wampum and ask to buy corn.

Wampum was adopted by Dutch the traders of New Netherlands as form of money substitute in the early seventeenth century and, in 1627, was introduced into Plymouth Plantation. Within a decade it was also being used in Massachusetts, Connecticut, New Jersey, Pennsylvania and Virginia.[5] Four white wampum beads (the more common variety) or two blue beads initially had the value of a penny, but this value could fluctuate. Wampum continued in use among the colonists until the later seventeenth century, when imported coin became more common and the Boston mint of John Hull had opened (see below). It was in fact a problematic money substitute since the beads were not centrally produced or controlled, making it possible for individuals to literally produce their own money using shells of lower quality. These problems led to a decline in the value of wampum over the course of the late seventeenth century until it, at last, fell out of use as an acceptable money substitute.[6]

It last appears in use as money in New York in 1701 and in Connecticut in 1704, although it continued to be a critical commodity needed for forming alliances with the Indians into the early nineteenth century.[7]

Traders and Pirates

Since there was no European-style coinage indigenous to North America, it had to be brought in from elsewhere. Silver and gold coinage normally entered the colonies through the external shipping trade since it was generally illegal for individuals to export precious metal coinage from Great Britain and France. Mercantilist policies of the seventeenth and eighteenth centuries sought to suck all the wealth and resources out of

the colonies for the enrichment of the mother country and its monarch. As the eight-*reales* silver cobs and later the milled dollars of the Spanish-American mints (Figs. 4-5) dominated the world silver coinage market in the late seventeenth and eighteenth centuries, these and their fractions were also the most common silver coins that entered circulation in both New France and the Anglo-American colonies. These coins frequently came through trade with the West Indies, but they were really a ubiquitous form of silver money and might appear in any transaction just about anywhere. When regular fractions were not available, it was common practice to cut full eight-*reales* into halves, quarters, and eighths for change.[8]

Fig. 4. Silver 8-*reales* cob of Philip II (1556-1581), Potosí mint, assayer B. Daniel Frank Sedwick 16, lot 232.

Fig. 5. Spanish-American silver milled 8-*reales* pillar dollar of Ferdinand VI (1746-1759), Mexico mint. Schulman 346, lot 1196.

Spanish-American silver was supplemented at various times by infusions of other foreign precious metal currencies brought through trade. In the early eighteenth century, ducatoons or *leeuvendaalders* ("lion dollars," named for the prominent lion on their reverses) of the Netherlands (Fig. 6) entered the Anglo-American colonies in quantity through the coffee and slave trade carried on in East Africa and Yemen. The lion dollars had been produced by the Dutch and imitated by German and Italian competitors to finance their trade interests in the region and were brought back by Anglo-American captains who also - often illegally - engaged in the trade.[9] The influx of lion dollars had a great impact on the Anglo-American colonies. In Maryland lion dollars were considered the most important circulating coins between 1701 and 1708. In New York, the paper currency issued on November 1, 1709 was denominated in terms of lion dollars.[10] It should be pointed out that other Dutch silver coinages, such as the *rijksdaalder* ("rix dollar" in English, Fig. 7) and the double ducat (known as the "leg dollar" in English

because of the exposed leg of the knight depicted on the obverse), were also known in the Anglo-American colonies as they were regularly used by the settlers of New Amsterdam.[11]

Fig. 6. Dutch silver *leeuvendaalder*, West Friesland (1604). Roma Numismatics.

Fig. 7. Dutch silver *rijksdaalder*, Gelderland (1593). Schulman 346, lot 310.

Alongside the lion dollars, Anglo-American captains also frequently brought back gold coins struck by the Islamic rulers of the Ottoman Turkish and Safavid Iranian empires in the late seventeenth and eighteenth centuries (Fig. 8). These coins, based on the standard of the popular Venetian *zecchino*, were commonly known in the colonies as Arabian *sequins* or *chequins* (corruptions of the Italian word *zecchino*) and at times circulated at par with the more familiar Spanish *escudo* (Fig. 9). They received value ratings as late as 1761, suggesting that they were still circulating then, although in some quarters the coins had become viewed as somewhat sinister. Since many were obtained through illegal trade (Anglo-American captains were not supposed to compete with the monopoly of the English East India Company and those who were caught risked being treated as pirates.) there was some sense that they were ill-gotten coins and could perhaps put innocent possessors at risk of prosecution or worse. However, some *chequins* certainly were obtained through real acts of piracy like the vast sums in gold taken by the English pirate Henry Every and his Anglo-American colleagues when, on September 7, 1695, they captured the treasure ship, *Ganj-i-Sawai* from Aurangzeb, the Mughal emperor of India (1658-1707). Every disappeared to the Bahamas with his share of the estimated 200,000 to 600,000 pounds of gold from the *Ganj-i-Sawai,* while his associates returned to New England, Pennsylvania, and the Carolinas. The wealth at their disposal made it very easy to convince government officials look the other way.[12] In contrast to

the lion dollars, which have been found in the United States by metal detectorists, and occur in the Castine deposit (buried c. 1700) and the wreck of HMS *Feversham* (sunk 1711),[13] we only have documentary evidence for the circulation of Arabian *chequins* in North America.

Fig. 8. Ottoman gold *altın* (Arabian *chequin*) of Murad III (1574-1595), Sidre Qapisi mint. Spink 11024, lot 492.

Fig. 9. Spanish-American gold two-*escudos* of Charles II (1665-1700), Bogotá mint. ANS 1927.115.1.

In addition to these episodic contributions to the North American precious metal circulating pool, English and French gold and silver coins (Figs. 10-13) also arrived in the colonies through trade, export (often illegal), or carried in the pockets of immigrants. In the case of New France, royal gold and silver coins were infrequently shipped officially to pay and supply the garrisons that held the colony together. On August 27, 1725, *Le Chameau* ("The Camel"), a French supply ship carrying more than 83,000 *livres* in gold and silver coin, sank near Louisbourg with all hands and the money lost. One can only imagine the looks of dismay on the faces of the very irregularly paid soldiers at Louisbourg as they watched the ship descend to the bottom of the Atlantic Ocean. Alas, by the time the treasure was finally recovered in its entirety in 1965, the French forces had long since returned home.[14] The British government, which was even more disinclined to send precious metal coins to the colonies broke with its usual policies in 1749 and shipped £180,000 in specie and copper coinage (including £2,111 farthings and halfpence) to New England in recognition for the great expenses incurred there during King George's War (1744-1748) against the French and their Indian allies.[15]

Fig. 10. French gold *Louis d'or* of Louis XV (1715-1774), Paris mint. Sincona 20, lot 2738. (Left)

Fig. 11. French silver *ecu* of Louis XV (1715-1774), Rennes mint. ANS 1962.57.12. (Right)

Fig. 12. English gold guinea of George II (1730), Tower mint. Fritz Rudolf Künker 260, lot 1551. (Right)

Fig. 13. English silver shilling of Charles II (1660-1685). Tower Mint. ANS 1954.203.335. (Left)

The Profit Motive

Small change also was often scarce in the Anglo-American colonies, despite occasional large official shipments of regal halfpence (Fig. 14) and farthings in the early eighteenth century.[16] Enterprising individuals attempted to capitalize on the inadequate supply of small change by filling the void with old, worn out, or just plain bad copper currency that would no longer pass or could never have passed in their countries of origin. By giving such coins a new lease on life in the western colonies they became a source of profit to importers.

Fig. 14. English copper halfpenny of George II (1727-1760). Tower Mint. ANS 1921.20.2.

An especially interesting example of this is the St. Patrick copper coinage brought to New Jersey in 1681 by the Irish Quaker, Mark Newby (Fig. 15). These tokens, which

saw circulation in Ireland and on the Isle of Man, were officially demonetized on the island by an Act of Tynwald on June 24, 1679. Newby evidently bought up the tokens at a great discount and then brought them to New Jersey where they circulated at the face value of an English halfpenny.[17] Unfortunately, we can only guess at the profit that accrued to Newby since we do not know precisely what he paid for his coins or what their original face value actually was.[18]

Fig. 15. Copper St. Patrick "farthing" (1670s). ANS 1912.30.1.

Like Mark Newby in the seventeenth century, the eighteenth-century mining magnate William Wood also realized the need for small change in the Anglo-American colonies and that there was profit to be made in supplying it.[19] To this end, in 1722, he obtained a royal indenture to produce 100 tons of twopence, pennies and halfpence over the course of fourteen years (Fig. 16). In the hope of maintaining a profit margin of about 140 percent, Wood used a brass alloy called "bath metal" and a weight standard far below that of the authorized 120 halfpence to the pound. Even if he had stuck to the authorized weight, this was still much lower than the 46 to the pound standard used for halfpence by the Tower Mint. In short, Wood's coinage, touted as the ROSA AMERICANA, the American Rose, could never have passed in England and probably would have had trouble even in Ireland.

Fig. 16. William Wood's ROSA AMERICANA halfpenny (1722). ANS 1955.181.19. (Left)

Fig. 17. Massachusetts 1 penny note (1722). Colonial Williamsburg. (Right)

The colonial response to this coinage is often described as extremely thorny, consisting of complete rejection by the merchants of New York and resistance in the form of an emission of local fractional paper currency in Massachusetts (Fig. 17).[20] However, more recent study has shown that the paper currency was produced before Wood's patent was approved (It may have been a catalyst for Wood's coining scheme.).[21] It has also been argued that the early end of the ROSA AMERICANA coinage, in 1723, was probably occasioned by a failure of the coins to circulate at the inflated face values expected by Wood. Although coppers often circulated at double their face values in the

colonies, the fact that a ROSA AMERICANA penny weighed about as much as an English regal halfpenny meant that it was probably accepted as a halfpenny rather than the penny that Wood might have hoped for. In this situation, after the costs of production and shipping were taken into account, Wood risked taking a loss in his coining venture.[22]

In the mid-eighteenth century, and no doubt earlier, other enterprising, but now mostly nameless, individuals profited by shipping old cast and struck counterfeit halfpence pulled from English circulation to the colonies to be passed off as legitimate coins. By 1744 these were supplemented by new counterfeit coppers produced by the factories of Birmingham (Fig. 18).[23] The greatest profit to be made by English counterfeiters and utterers was actually in shipment to the New World since the halfpenny was commonly tariffed at a higher value in the cash-starved colonies than in the mother country. For example, in New York, in the early 1750s, the English halfpenny had the buying power of a full penny.[24] The problem of counterfeit coppers resulted in new laws against their importation in New York, in 1753, and a reduction in the inflated value of the halfpenny -to much public outcry - but this did little to curb the problem.[25] They continued to appear in Pennsylvania, Rhode Island, Maryland and Massachusetts through the 1760s and in New York even as late as 1781.[26] Cast counterfeits of William III halfpence seem to have been especially notorious, causing the public to refuse even authentic coins of this king out of fear that they might be difficult to pass.[27]

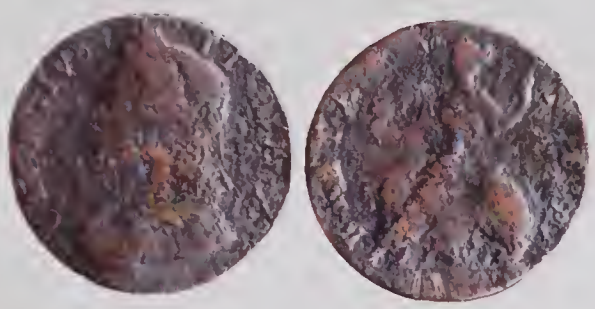

Fig. 18. Undated cast counterfeit halfpenny of George II. University of Notre Dame Special Collections.

While these examples illustrate the greed of individuals as a mechanism through which coins were exported from England and Ireland to the Anglo-American colonies, it is worth pointing out that the institutional greed of the mercantilist system was largely responsible for the money problems in the colonies. In contrast to the Anglo-American colonies, in New France the royal administration was itself responsible for foisting coins increasingly unacceptable in the homeland onto the colonists. In 1640, old billon *douzains* worth twelve *deniers* were retariffed at fifteen *deniers* through the application of a *fleur-de-lis* counterstamp (Fig. 19). An edict of November 24, 1672 shipped many of them to New France with the highly inflated value of twenty *deniers*. These were not especially well liked by the colonists, but tolerated since there was very little else.[28]

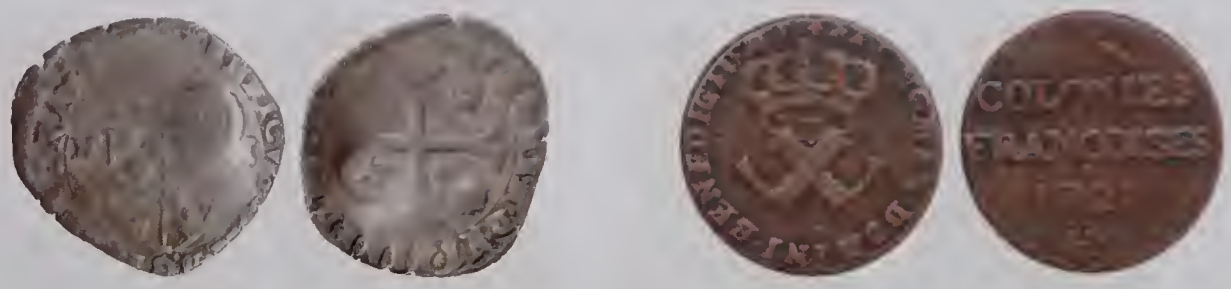

Fig. 19. French billon counterstamped *douzain* (1640). Univ. of Notre Dame Special Collections. (Left)

Fig. 20. French copper nine-*deniers* (1721). University of Notre Dame Special Collections. (Right)

However, later, when light-weight nine-*deniers* coppers (Fig. 20) were produced for colonial use in 1721 and 1722 - the same period as the ROSA AMERICANA debacle already mentioned - the *Canadiens* refused to accept them even after their value was officially reduced to six *deniers* in 1724.[29]

In addition to their light weight, the coins were virtually unspendable since not only had the French administration failed to explicitly authorize them for use in New France, but an edict existed to the effect that only one-sixth of a transaction could be paid in the coppers. Since there were almost no gold and silver coins in circulation, what could the *habitants* of New France do but reject the coppers? When the administration enacted harsh laws prohibiting their refusal, the coins present in the colony were collected into ten casks (representing about two-thirds of the entire mintage) and shipped back to France by the West Indies Company. There they remained until 1731, when they were shipped to the New World again, this time for use in the French colonies of the West Indies.[30]

Local Initiatives

We have already seen that the bulk of the circulating coinage in New France and the Anglo-American colonies before confederation was imported from Europe or even the Middle East, but there were also a few isolated North American attempts to produce coinage for the benefit of the colonies or individuals inhabiting them. The earliest and most notable of these was surely the establishment of a mint for Massachusetts silver coinage by John Hull and John Sanderson in 1652.[31] This mint, which struck shillings and fractions 22.5% lighter than their English counterparts, was opened for several reasons: 1) as a response to the distrust of Spanish-American coin caused by the Potosí mint scandal of 1649.[32] The weight and fineness of the Massachusetts coins was guaranteed; 2) as a means of retaining coin in the colony - their reduced weight meant that they could only be spent at full face value in Massachusetts; and 3) as means of exerting local autonomy at a time when the central government in England was weak.

The coins initially carried simple punchmarks indicating their origin in New England (NE) and their face values, but when these proved easy to counterfeit, full devices and legends were introduced (Fig. 21). The main device was a tree, first a willow, then an oak, and at last a pine (Fig. 22). The pine tree shilling is arguably the most emblematic American coin of the pre-Federal period. Although, with one exception, the coins all bear the frozen date 1652, mint production continued until 1682.

by which time the silver supply had become depleted and the mint no longer made economic sense.[33]

Fig. 21. Massachusetts silver NE shilling (1652). ANS 1946.89.10. (Left)

Fig. 22. Massachusetts silver pine tree shilling (1652). ANS 1944.94.2. (Right)

Probably inspired by similar concerns to those that led to the creation of the Massachusetts silver coinage, in 1658, Cecil Calvert, First Lord Baltimore, began work to introduce a silver coinage of his colony of Maryland based on silver standard 30 percent lighter than that of contemporary English coins. However, in the absence of skilled labor and coining equipment in Maryland, Calvert privately contracted with the Tower Mint to strike his coins. The coinage went into production in 1659, but its dispatch to Maryland was hampered by charges leveled against Calvert for the illegal export of silver and the production of light-weight coin. Calvert was later exonerated, but the coinage did not enter circulation until 1661, after a rebellion in the colony was crushed and the position of governor was assumed by Calvert's brother, Philip. The coinage, which is perhaps the best-produced of the coins specifically struck for colonial American use, consisted of silver shillings (Fig. 23), sixpences, fourpences (Fig. 24) and copper *denaria*. It circulated roughly between 1662 and 1672, in part because inhabitants of Maryland were required by law to exchange 60 pounds of tobacco for ten of Calvert's shillings, for every taxable member of their households.[34]

Fig. 23. Lord Baltimore silver shilling (1658-1659). ANS 1950.185.1. (Left)

Fig. 24. Lord Baltimore silver fourpence (1658-1659). ANS 1949.43.1. (Right)

Local initiative was also shown by Samuel Higley, a metallurgist and mine owner in Simsbury, Connecticut, who is believed to have produced copper tokens in 1737 with a grossly inflated face value of three pence (Fig. 25). The copper value of the tokens was actually less than that of the contemporary English halfpence. It has been estimated that the profit that accrued to the minter amounted to 465 percent! A second series of tokens dated 1739 (Fig. 26) was still marked three pence, but carried the additional legend VALUE ME AS YOU PLEASE, evidently in response to outcry against the face value.

Fig. 25. Higley copper threepence (1737) (electrotype). ANS 1919.60.158. (Left)

Fig. 26. Higley copper threepence (1739). ANS 1894.23.1. (Right)

It is unclear who exactly was responsible for the 1739 issue since Higley died during a transatlantic voyage in May, 1737. His elder brother, John Higley, Jr. and his friends have all been suggested, but the question remains open.[35] In any case, the so-called Higley coppers represent a local attempt to profit from the lack of small change as others had been doing from England and Ireland for decades.

Conclusion

The preceding survey has shown that long before 1782, when the naturalized New Yorker, John Hector St. John, first described the young United States as a melting pot for European immigrants.[36] North America was a true melting pot for coins. Money of all kinds, both good and bad, came here from all over - from Great Britain, Europe, and even the Middle East and India - but once here it assumed a new life with new values and sometimes even new names given by those who used it. Even wampum, which was already here and had ritual significance in exchange before European contact, gained a new identity as money with the coming of settlers. Some coins, such as the Arabian *chequins*, seem literally to have been melted down when they got here, perhaps because they were not as easily assimilated into circulation. Others, such as the British coppers, were destined to inspire the new and fully American coinages of Connecticut and Vermont - as well as several counterfeit series struck by Machin's Mills in the late 1780s. Just as many waves of human immigration have woven many disparate textures and colors into the rich cloth of American culture, so too did the waves of coin importation and local production in the seventeenth and eighteenth centuries create the tapestry of colonial numismatics that we all enjoy, and lay the foundation upon which the Federal currency of the United States was built. *E pluribus unum*.

Acknowledgements

I am grateful to Jim Rosen and C4 for giving me the opportunity to speak on this fascinating subject as well as to the Executive Director of the ANS, Ute Wartenberg Kagan, who has always been supportive of my forays into Colonial numismatics. Thanks are also due to Syd Martin and Phil Mossman for their helpful comments and advice, and to Will Nipper for his editorial work.

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ENDNOTES

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[8] Mossman (1993): 54-57.

[9] The fullest study of the circulation of lion dollars is now John M. Kleeberg, "The Circulation of Leeuwendaalders (Lion Dollars) in England's North American Colonies, 1693–1733," *CNL* 152 (August 2013): 4031–4052.

[10] Mossman (1993): 66-67; Eric P. Newman, *The Early Paper Money of America*, 5th ed. (Iola, WI): 271-272.
[11] Mossman (1993): 65.
[12] For Arabian *chequins* and the Ganj-i-Sawai, see now Oliver D. Hoover, "The Real Forgotten Coins of North America: Islamic Gold, Silver, and Copper from the Eastern Trade," *CNL* 153 (December 2013): 4071-4074 and 4077-4080.
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[14] Q. David Bowers, *American Coin Treasures and Hoards*, (Wolfboro, NH, 1997): 157-158. A full account of the wreck and the story of the treasure's recovery are given in Alex Storm, *Seaweed and Gold* (Sydney, Nova Scotia, 2002).
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[17] A new history of Mark Newby and the importation of the St. Patrick coppers appears in Roger S. Siboni and Vicken Yegparian, "Mark Newby and his St. Patrick Halfpence," in Oliver Hoover (ed.), *Newby's St. Patrick Coinage* (New York, 2009): 289-310.
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[21] Newman (2008): 195.
[22] Martin (2011): 7-11.
[23] George A. Selgin, *Good Money: Birmingham Button Makers, the Royal Mint, and the Beginnings of Modern Coinage, 1775-1821* (Ann Arbor, 2011): 31.
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[26] Mossman (1993):117.
[27] Mossman (2013): 132; Mossman (1993):116.
[28] Robert A. Vlack, *An Illustrated Catalogue of the French Billon Coinage in the Americas* (Colonial Coin Collectors Club, 2004): 1-4; Michael Hodder, "An American Collector's Guide to the Coins of Nouvelle France," in J. Kleeberg (ed.), *Canada's Money* (New York, 1994): 15-16 and no. 1.
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[34] For the full history of Lord Baltimore's coinage, see L. Jordan, "Lord Baltimore Coinage and Daily Exchange in Early Maryland," *CNL* 126 (August/December 2004): 2651-2768.

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BACK TO BASICS – NOVA CONSTELLATIO COPPERS

(Frank Noel)

If you are looking for a collectible "colonial" that has a strong link both to the political values that animated the birth of the republic *and* to the very first proposal for a national coinage, the Nova Constellatio copper token may serve.

THE NEW CONSTELLATION – Sovereignty of the People

In July 1776, 13 of England's American colonies declared their independence. The document declaring this independence boldly asserted that whenever any form of government becomes destructive to the ends for which it was instituted:

> it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness.

The declaration was thereafter silent about the form any such new government should take in the newly independent America. There was a fair amount of disagreement over what the American people, by their declaration, had created. Had they created a new nation? Had they created 13 new states that were as independent from each other as they were from Great Britain? Or had they created something else entirely?

One common metaphor used to describe this creation, was that of the "new constellation." Each state represented a separate star in the new constellation which was the United States of America. The flag resolution, adopted by the Continental Congress on June 14, 1777, (ever wonder why June 14 is "Flag Day"?) provided, "That the flag of the ||thirteen|| United States be thirteen stripes, alternate red and white: that the union be thirteen stars, white in a blue field, *representing a new constellation.*" (emphasis supplied).[1] Likewise, the great seal of the United States, adopted by the Continental Congress on June 20, 1782, also includes a constellation of 13 silver stars on a blue field.[2]

A FIRM LEAGUE OF FRIENDSHIP – the Articles of Confederation

As early as November, 1775, (several months before the Declaration of Independence was even adopted) Abigail Adams wrote to her husband, John:

> **If a form of government is to be established here, what one will be assumed? Will it be left to our assemblies to choose one? And will not many men have many minds? And shall we not run into dissensions among ourselves?**[3]

Abigail Adams was prescient. The founders did run into dissensions among themselves. For nearly 5 years, the new constellation governed itself without any formal constitution. A Congress, made up of delegates from each state decided matters of national concern; such as how to wage the war for independence, with which foreign nations to form alliances, and upon what terms a treaty of peace should be negotiated. In 1777 the Congress had proposed the Articles of Confederation, which were more like a multilateral treaty among 13 sovereign states than a form of government; something like the modern day European Union. By their own terms, the Articles of Confederation created only a "firm league of friendship" among the 13 states. The Articles were not fully ratified, until March 1781.[4]

The Articles did not work out so well. Each state pursued its own interests often at the expense of its neighbors and sometimes at the expense of the national interest. The dysfunction was most notable in the area of commerce. In some states the legislature enacted measures to protect the commercial interests of its own citizens over those of other states. Some state legislation benefitted debtors to the detriment of their creditors. In 1786, some who wanted to amend the Articles of Confederation called for a convention to meet in Annapolis, Maryland. As not enough delegates attended to conduct any business, the Annapolis convention adjourned having accomplished nothing beyond calling for another convention to be held in Philadelphia beginning in May, 1787.

NOVA CONSTELLATIO PATTERNS –A National Coinage Proposal

Money in America at this time was a complicated matter. The new American states continued to reckon money in terms of Pounds, Shillings and Pence. But the most plentiful coin available in the newly independent United States was the Spanish 8 Real, commonly called a "Spanish dollar." Each state valued Spanish dollars differently. For example, a Spanish dollar in Georgia was valued at 5 shillings, while in neighboring North Carolina and in New York, it was valued at 8 shillings.

In January, 1782, Superintendent of Finance, Robert Morris, proposed to the Continental Congress a national coinage, based upon an entirely new way to value Spanish dollars. Morris proposed the creation of a national coinage based upon a new federal unit called a "mill." This proposal valued full weight Spanish dollars at 1440 mills. This miniscule mill was designed to enable each state's valuation of the dollar to be easily converted to the new national system without leaving any fraction. (Morris' complicated formula only worked in 12 of the 13 states[5]). Much of the legwork regarding this proposal was done by Morris' colleague, who shared his last name, but who was otherwise unrelated, Gouverneur Morris.

In February, 1782 the Continental Congress adopted a resolution approving the establishment of a national mint and directed Superintendent of Finance Robert Morris, to prepare a plan to "establish and conduct" it.[6] By April, of the following year, working with another colleague, Benjamin Dudley, Superintendent of Finance Morris had pattern coins struck in three silver denominations he called the Mark (1000 mills), the Quint (500

mills), and the bit (100 mills). His proposal also called for two copper coins; a 5 mill coin and an 8 mill coin. In early April, 1783, Morris wrote in his diary, "I sent for Mr. Dudley who delivered me a Piece of Silver Coin being the first that has been struck as an American Coin.[7]

On April 23, 1783, Morris delivered samples to Congress together with a letter to the President of Congress:

> I now enclose Specimens of a Coin with a View that if Congress should think proper to appoint a Committee on the Subject I may have the Honor of conferring with them, and explaining my Ideas on the Plan for establishing and conducting a Mint. . . .[8]

The Morris patterns drew upon the new constellation metaphor and declared the new constellation's dedication to liberty and justice. On the obverse is the legend "NOVA CONSTELLATIO," Latin for "New Constellation." From the center, several rays emanate from an all seeing eye. Between the rays are 13 stars making a circle around the eye. On the reverse is the legend, "LIBERTAS : JUSTICIA," Latin for "Liberty : Justice". In the center is an olive wreath surrounding the abbreviation "U S." The date 1783 is below. Only seven specimens of these patterns are known to survive: one Mark (1000 mills), two Quint (500 mills), three Bits (100 mills) and one 5 unit copper.[9] An example of the Quint is:

Heritage Photo

A MORE PERFECT UNION – The Constitution of the United States

In the summer of 1787, responding to the call from Annapolis the previous year, delegates met in Philadelphia and crafted what was to become the Constitution of the United States. The Declaration of Independence, by then over a decade old, clearly established that in America, sovereignty resided in the people. The dissension, foreseen by Abigail Adams, over which form of government the people should adopt, focused largely on whether they should vest their sovereignty in their state governments, or in their new national government. This dissension continued into the Constitutional Convention. Some delegates wanted to preserve the sovereign power of the individual states. Others wanted to eliminate the power of the states altogether. Still others sought to limit the power of the states and to create a stronger national government.

A political compromise produced a Constitution that divided the people's sovereignty between a strong national government, on the one hand, and the individual states, on the other. The Constitution strengthened the power of the new Congress in those matters over which it had the power to legislate, while at the same time limiting what those matters were. The Constitution's division of sovereignty between the states on the one hand and the national government on the other is what Americans call federalism.

The task of summarizing, in a few well-chosen words, the overarching purpose of the new Constitution fell to Gouverneur Morris, who, in addition to assisting the Superintendent of Finance with his coinage proposal, was also a member of the style committee at the convention.[10] He wrote,

> We the People of the United States, in Order to form a ***more perfect Union***, establish ***Justice***, insure domestic Tranquility, provide for the common defence, promote the general Welfare, and secure the Blessings of ***Liberty*** to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America. (emphasis supplied)[11]

Three of the goals stated in the preamble Gouverneur Morris wrote had been represented on the pattern coins Robert Morris had delivered to Congress four years earlier: perfect the union, establish justice and secure liberty.

Divided sovereignty proved a challenge. In the 19th century, over the issue of slavery, some states sought to secede from the union. The civil war proved that secession was not an option. The union survived. The United States continues to be a nation made up of individual states.

While questions about federalism still vex the American people, the metaphor that animated the birth of the republic, is still apt. The United States continues to be a constellation (now nearly 240 years old) made up of individual stars (now 50). The Constitution, which was ordained to establish justice and secure the blessings of liberty, still governs.

NOVA CONSTELLATIO COPPERS – A Link to the Birth of the Republic

As only seven specimens survive of Morris' patterns, they are not readily collectible. So unless your name is Garrett or Ford[12] or, more precisely, unless your pockets are as deep as theirs, neither you nor I will ever be able to collect the Morris 1783 Nova Constellatio pattern Marks, Quints and Bits.

For you and I, however, there is an affordable alternative, that is linked to both the first effort by Congress to establish a national coinage, and to the values that animated the birth of the republic; federalism, justice, and liberty. Copper tokens, privately struck in the 18th century bear designs remarkably similar to Morris' silver and copper Nova Constellatio pattern coins and were likely commissioned by a business associate of

Robert Morris and Gouverneur Morris named William Constable. They are described in the Redbook as, the Nova Constellatio Coppers.[13]

The obverse and reverse legends and devices are nearly identical to Morris' patterns. On one side is the legend, "Nova Constellatio," on the other "Liberty ; Justice." There is the thirteen star constellation surrounding the rays emanating from the all-seeing eye, and a wreath surrounding the abbreviation, "US". The only feature missing is the denomination. Moreover, they are all struck in copper; none in silver.

Eric Newman wrote a definitive article regarding the origin of these pieces. He concludes that William Constable, a New York business partner of Robert Morris and Gouverneur Morris, commissioned the copper tokens, and had them struck in Birmingham, England in 1785. The tokens themselves illustrate how nearly identical they are to the Morris pattern coins of 1783. Newman speculates on a number of different ways those patterns, struck in Philadelphia, may have crossed the ocean to Birmingham, England.[14]

These coppers are readily available in many grades. They can be collected by date (there are three, 1783, 1785 and 1786), type (there are two: block US or script US), Redbook variety (there are seven), or individual die variety (Sylvester Crosby identified ten):[15]

1783

1785

According to the 2015 Redbook, 1783 and 1785 specimens range in value from $100, for specimens that grade Very Good, up to $15,000 for certain uncirculated specimens.[16] Only the 1786 date is rare. Less than two dozen 1786 specimens are known to survive. Newman notes that the 1786 specimens are crudely struck from dies, poorly prepared by a less skilled die sinker, and may even be counterfeit. The Redbook lists values of between $4,000 and $15,000 for the crudely struck and possibly counterfeit 1786 dated tokens. Newman's own 1786 specimen, graded VF 20 by NGC, recently sold for over $20,000.[17,18]

CONCLUSION:

The Nova Constellatio coppers, nearly identical in design to the very first pattern coins struck for the United States, are an affordable and collectible 18th century reminder of how and why the United States came to be.

ENDNOTES

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[4]*JCC, 1774-1789*, ed. Worthington C. Ford et al. (Washington, D.C., 1904-37), 19:214-223. (<http://memory.loc.gov/cgi-bin/query/r?ammem/hlaw:@field%28DOCID+@lit%28jc01957%29%29>) (viewed Feb. 8, 2015)

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[6] see e.g., *JCC, 1774-1789*, ed. Worthington C. Ford et al. (Washington, D.C., 1904-37), 22:87; 24:273 (<http://memory.loc.gov/cgi-bin/query/r?ammem/hlaw:@field%28DOCID+@lit%28jc02236%29%29>) (viewed Feb. 8, 2015)

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[9]Jordan, Louis, *The Coins of Colonial and Early America*, (University of Notre Dame, Dept of Special Collecions) (http://www.coins.nd.edu/ColCoin/ColCoinIntros/NovaPatterns.intro.html) (viewed Feb. 8, 2015).

[10]Brookhiser, Richard, *Gentleman Revolutionary; Gouverneur Morris – The Rake Who Wrote the Constitution,* (Free Press, New York, 2003) p. 91.

[11] The Constitution of the United States, http://www.archives.gov/exhibits/charters/constitution_transcript.html (viewed Feb. 8, 2015)

[12]Four of the seven surviving specimens were at one time included in the Garrett collection. John Ford purchased three of them for over $450,000 in 1979, when the Garrett Collection was auctioned. At the time, Ford already owned a copper 5 unit piece. Ford's four coins, all of which have now been graded by PCGS, were displayed at the 2013 American Numismatic Association convention in the summer of 2013. PCGS Brochure, "1783 Nova Constellatio Pattern Coins", The John J. Ford Estate Set of National Numismatic Treasures." (PCGS, 2013).

[13] Yeoman, R.S., *A Guide Book of United States Coins*, (68th Ed., 2015) p. 54.

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Ute Wartenberg (Executive Director, ANS) and Jim Rosen (President, C4) open the first joint ANA/C4 Coinage of the Americas Conference (COAC) in Baltimore, November 2015. It featured speakers (left to right below) John Kraljevich, Jack Howes, Chris Salmon, and Oliver Hoover (not pictured). (Craig McDonald photos)

ARE YOU SMARTER THAN A COLONIAL 5th GRADER?

(Leo Shane)

We don't fully appreciate how truly difficult it was to reckon money in colonial times. In today's decimal world, it is much easier to add, subtract, multiply and divide to come up with the proper cost of goods bought and sold. I would like to show you how money was reckoned in Colonial times. I would like to show you what children learned about money in a typical U.S. colonial elementary school. The subject of calculating money matters was called "reckoning."

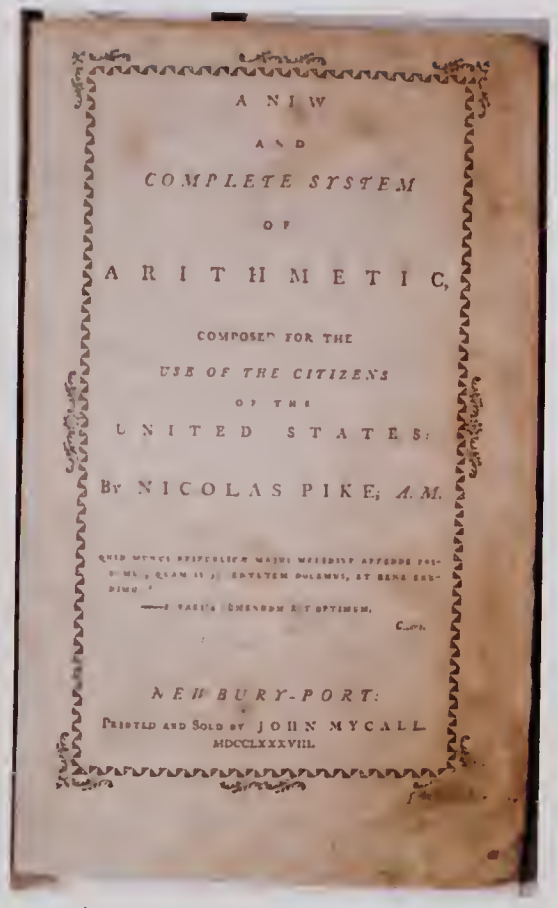
Before discussing the rules of reckoning that were taught, it would be good to understand the environment of a colonial elementary school. The following are a few points of interest:

- Paper was very costly. Birch or Beech bark was commonly used to write on.
- Backs of old letters, blank leaves of ledgers and day-books were also used.
- Ink was made at home from maple bark and copperas. (Copperas is iron sulfate or ferris sulfate and is blue or blue green in color.)
- Slates to write on were unknown before the revolution. Blackboards were introduced near the end of the 18^{th} century.
- Textbooks were scarce. Teachers were typically the only one with a book and they dictated most lessons including math problems.
- 12 to 20 students in a classroom would surround a teacher's desk when new math problems were introduced or when problems needed to be shown due to difficulty.
- Ferule and birch rods were common. (A ferule is a flat stick similar to a ruler used to strike the student on the back of the hand. The use of birch rods needs little explanation.)

This was an extremely difficult environment in which to learn. So who was the typical colonial child that was being taught the subjects of math and reckoning? They were:

- Male – Females were expected to learn sewing in place of math. Their husbands were expected to perform the tasks of math and reckoning.
- 11 years olds – In todays' terms, this is the 5^{th} or 6^{th} grade. This is the age at which math and reckoning were introduced. Prior to age 11, most male and female students were taught reading, writing and spelling.
- Live near a metropolitan area – Rural areas typically did not have much schooling.
- Middle Economic Class (such as children of merchants and tradesmen) – The rich had private tutors, the poor had little or no schooling.

I am fortunate to have a copy of an arithmetic book printed in 1788. It is one of the first printed in America (Newburyport, MA). Figure 1 is a copy of the cover page while Figure 2 shows the table of contents. About half way down the table of contents, on page 111, is the topic of "Rules for Reducing Coins."



A NEW

AND

COMPLETE SYSTEM

OF

ARITHMETIC,

COMPOSED FOR THE

USE OF THE CITIZENS

OF THE

UNITED STATES:

By NICOLAS PIKE, A.M.

QUID MUNUS REIPUBLICÆ MAJUS MELIUSVE AFFERRE POSSUMUS, QUAM SI JUVENTUTEM DOCEMUS, ET BENE EDUCEMUS?

—SI VERUM EXAMINEMUS, OPTIMUM.

Cicero.

NEWBURY-PORT:

PRINTED AND SOLD BY JOHN MYCALL.

MDCCLXXXVIII.

Figure 1. Cover page of 1788 Arithmetic Book

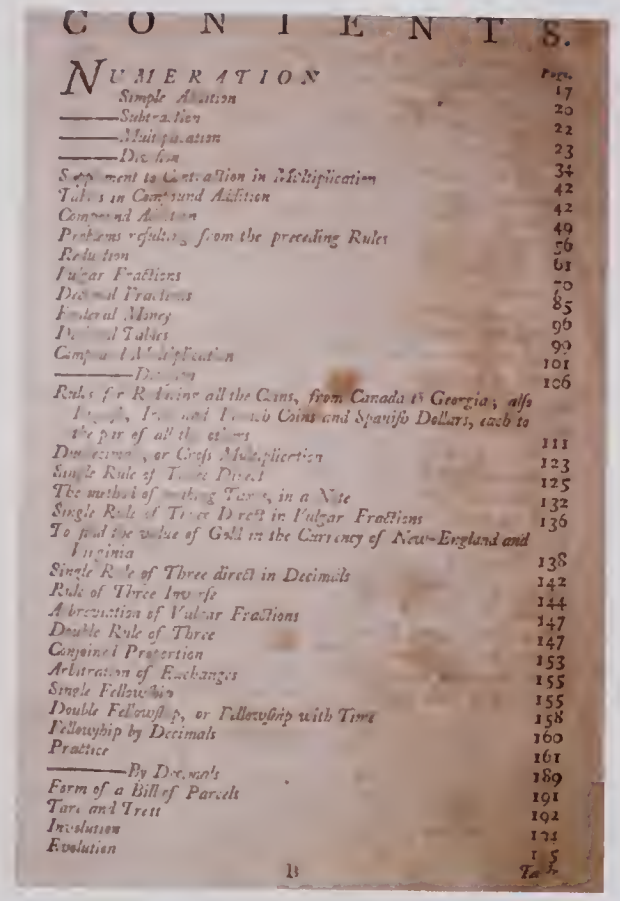


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Figure 2. Table of Contents of Arithmetic Book

There are two facts to note here. The first is that a Federal resolution was passed on 5 July 1785 for a monetary system of 100 cents to the Spanish Dollar. This was largely not in use in 1788 and most money transactions and accounting computations were still done using the English system of 12 pence to the shilling and 20 shilling to the pound. The second fact to remember was that a shilling (or other value) in Pennsylvania did not have the same value (buying power) as a shilling in New York, New England or Charleston SC. Each had different values in different colonies/states. This meant that a student first needed to learn how to reckon values in pence shillings and pounds. They also had to learn to convert money from one region of America (or country) to another.

Now comes the fun part. Let's pretend that you are an 11 year old sitting in a colonial American classroom. The teacher dictates the following problems to you followed by the rules to solve them.

Problem #1: Convert 100£ from New England/Virginia to Money of New York/North Carolina. The rule is to add 1/3 of the value to the New England Money. Now solve the problem in pounds, shillings and pence without looking at the answer at the end of this article.

Problem #2: Convert 100£ from New England to Money of South Carolina/Georgia. The rule is to multiply the value of the New England Money by 7 and then divide it by 9. Again, solve the problem in pounds, shillings and pence without looking at the answer.

Problem #3: Convert 100£ from New Jersey/Pennsylvania/Delaware/Maryland to Money of New York/North Carolina. The rule is to add 1/15 of the value of New Jersey Money. Solve this one also before looking at the answers.

The problems, rules and answers are shown in figures 3, 4 and 5. So how did you do? Are you smarter than a Colonial 5th grader? Don't be too quick to say yes.

RULES

For reducing the Federal Coin, and the Currencies of the ſeveral United States; alſo Engliſh, Iriſh, Canada, Nova-Scotia, Livres Tournois and Spaniſh milled Dollars, each to the *par* of all the others.

1. *To reduce New Hampſhire, Maſſachuſetts, Rhode-Iſland, Connecticut, and Virginia currency.*

1. *To New-York and North-Carolina currency.*

Rule.—Add one third to the New-Hampſhire, &c. ſum, and the ſum total will be the New-York, &c. currency.

REDUCE £.100 New-Hampſhire, &c. to New-York, &c.

£.
3)100
+ 33 6 8
£ 133 6 8 *Anſ.*

Figure 3. Problem #1

3. *To South-Carolina and Georgia currency.*

Rule.—Multiply the New-Hampſhire, &c. ſum by 7, and divide the product by 9, and the quotient is the anſwer.

REDUCE £.100 New-Hampſhire, &c. to South-Carolina, &c.

100
7
9)700
£.77 15 6⅔ *Anſ.*

Figure 3. Problem #2

II. *To reduce New-Jerſey, Pennſylvania, Delaware and Maryland Currency.*

1. *To New-Hampſhire, Maſſachuſetts, Rhode-Iſland, Connecticut and Virginia currency.*

Rule.—Deduct one fifth from the New-Jerſey, &c. ſum, and the remainder will be New-Hampſhire, &c. currency.

REDUCE £.100 New-Jerſey, &c. to New-Hampſhire, &c.

5)100
— 20
£.80 *Anſwer.*

2. *To New-York and North-Carolina currency.*

Rule. Add one fifteenth to the New-Jerſey, &c. ſum.

REDUCE £.100 New-Jerſey, &c. to New-York, &c.

15=3×5)100
3)20
+ 6 13 4+ giv. ſum.
£.106 13 4 *Anſwer.*

Figure 3. Problem #3

Answers to the problems:

Problem #1 133£, 6s, 8d
Problem #2 77£, 15s, 6-2/3d
Problem #3 106£, 13s, 4-4/5d

Thanks to Jack Howes for the pictures in this article.

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A MODERN "JOHN LAW" TOKEN

(Sydney F. Martin)

I enjoy finding unusual items that complement my primary colonial collections. Such is the case with the following token. It was issued in 1970 to commemorate the 250th anniversary of the founding of Opelousas, Louisiana during the time of John Law, and the obverse is a reasonably decent copy of the John Law coinage of the time. It is of aluminum, weighs 70.8 grains, is 39.2mm in diameter, and was struck medal turn (0°) with a reeded edge.

1st QUARTER COIN AUCTION RECAP

(John Agre)

Well, I don't want to brag, but it looks like your author won the Quarterly Colonial Auction Recap Lottery in the form of my Q1 2015 assignment, quite possibly the most fertile period of colonial coin auctions since the last quarter of 1983 (when the Roper and then Loye Lauder Collections came to market in the same darn month!).

Though this year we got a little bit more of a breather between mega-sales, with the Donald Groves Partrick Collection, Part I, at Heritage in early January, and the Kendall Foundation Collection at Stack's-Bowers in late March.

Not that this was some kind of cosmic coincidence or anything. In reality, it was good old fashioned capitalism at work, with the Kendall auction announced last year, and later the Partrick Collection neatly slotted in first (in the same way that one might neatly slot their car into a spot in the mall parking lot even though someone else had been waiting patiently for 11 months to pull in). And of course the sequence was important here, since these two auctions presented many of the same kinds of items (including a half dozen New England Shillings each, for example).

With a bang the first NE wave went off at the Partrick sale – six NE shillings representing four different die varieties, ranging in grade from NGC "Details – Scratches" at the low end to lot #5517 on the high side, a lovely specimen graded AU58 by NGC and verified by CAC.

Not surprisingly, this piece was the most expensive of the group at $293,750, but that was considerably less than some inferior ones have brought in recent years, and about 15% less than this same coin realized in its last appearance at the Ford sale in October of 2005. Hmmm.

Following soon after was lot #5519, the nicest Willow Tree Shilling in the collection, and while I would have liked it better if it was more round in shape, it was as made, really wholesome, with fabulous color, graded reasonably as XF45 by NGC, verified by CAC and brought a very fair $188,000.

But while those seemed like good value to me, I did not feel that way across the board, with perhaps lot #5531, a 1652 Oak Tree Shilling graded MS65+ and verified by CAC, illustrative of this point. That one realized $105,750, which is just about $90,000 higher than I valued it during lot viewing (since I covered the slab labels that day, I thought this was a pretty typical AU and figured it for 15 grand). About which I can conclude three things: (1) it was pretty clear I was not going to be the high bidder, (2) obviously someone (actually several someones) saw that one a lot differently than I did, and (3) variety is the very spice of life.

On the other hand, lot #5584, the finest known Noe-11, "No H in MASATUSETS" Pine Tree Shilling in what I thought was a well-deserved NGC MS64+ slab verified by CAC brought less than I expected at $74,300. Which explains why I bought it. Also interesting about this piece: it is illustrated in Sylvester Crosby's Early Coins of America published in 1875 as a distinctively shaped and wholly recognizable woodblock print. How cool is that?

That was just one of a number of pieces with famous and important pedigrees in this sale, with most of those noted on the slab labels and described in detail in the catalog. But some others weren't, including lot #5609, a distinctive, full legend Noe-33a Pine Tree Sixpence in an NGC MS64 CAC approved slab. That one was listed merely as "*Ex Hanson*" in the catalog (referring to Mr. Partrick's dealer of choice, Jon Hanson), but the distinctive shape of this piece (and the fact that it is about the best centered one in existence) made it instantly recognizable as a coin which last appeared on the market in Stack's October 1984 sale of the Richard Picker Collection, lot #39, there described as "*Ex Ellsworth and Garrett collections, privately.*" The old image of that coin is forever etched in my brain since it has always been in my photographic census rankings of this issue, but it was interesting to see it here in hand for the first time.

Speaking of old pictures, we then came to lot #5626, the Maryland Shilling with sharp detail but harshly cleaned, oddly unnatural surfaces rightfully housed in an NGC "Unc Details - Improperly Cleaned" slab which brought an appropriate $24,675. I recognized this one too, since it is actually the Breen Encyclopedia plate coin for the issue and looks fantastic there. Based on those old black and white images this is another coin I had high in my condition census rankings – until I saw it in hand here. Odd that Walter Breen used a cleaned one for the plate photo, isn't it?

The next surprising piece to me was lot #5629, the circa 1670 New Yorke in America token graded NGC AU50, but not verified by CAC, that realized $61,687. That's quite a step up from the last appearance of this coin in Bowers and Merena's November 2002 Baltimore auction, lot #31, where it was offered raw, was brightly cleaned, graded VF and realized $12,650. Personally, I thought that old Bowers catalog assessment was pretty accurate.

Then we were on to the Higleys, culminating with lot #5637, one of the most famous colonial coins in existence, the 1737 Higley "Wheel Goes Round" which last saw the light of day 32 years ago in Stack's aforementioned December 1983 Roper Collection sale, earlier ex-Garrett. This is one of a handful of unique coins in the entire colonial series and in my opinion the single most iconic, recognizable and desirable of them. And frankly I was stunned that it brought 'just' $376,000. Pre-sale I figured it for more like $600,000 hammer, and would not have been too surprised to see it bring more than that to one of the current generation of well-heeled specialist collectors in what might have been their one and only chance to own it.

Shortly after came lot #5659, a nice, original 1783 Chalmers Shilling, Short Worm variety housed in an ambitious NGC XF45 slab not verified by CAC. It was a

pleasing mid-grade piece that sold for an appropriate price of $8,225, but not exactly the kind of coin one might have expected to find in the greatest colonial collection ever formed (especially since there had been many, many chances to obtain a higher grade piece through the years). But I think I sleuthed out an explanation when I read the notes on Mr. Partrick's envelope accompanying this coin which said "loaded with mint lustre!" and "far and away best seen" and "possibly FINEST KNOWN!"

While opportunities to buy Chalmers Shillings had been abundant through the years, there had been only one single chance in the last 107 years (at the Garrett sale in 1979 to be precise) to buy the next item on our list, the mysterious, unique and actually very pleasing light chocolate brown "1776" Massachusetts Janus Copper in a VF35 NGC holder verified by CAC. I distinctly remember seeing it for the first time in the Redbook when I was a kid and dreaming about owning it – I suspect I am not the only one. But a lot can change in 36 years (for example, you can now purchase rare numismatic items in your pajamas while bidding on a device called a 'smart phone,' options unavailable to bidders in the late 1970s). Something else that changed in the intervening 36 years: the perception of this coin, since at this point many people aren't sure exactly what it is, who made it, or when. Which explains why it brought 'only' $44,650 on this night (almost exactly the same as the $44,000 it brought in Garrett way back when).

No such controversy surrounded Mr. Patrick's august regular issue Massachusetts copper collection, which came up next, and included a cavalcade of condition census pieces and rare varieties and represented the highest quality portion of this session. This series included coins like lot #5699, the finest 1787 Massachusetts Cent in the offering, graded an accurate (in your author's view) MS66 BN by NGC and verified by CAC. It realized about as expected at $37,600. Which was exactly the same price as lot #5711, the finest 1788 Massachusetts Cent, ex-Norweb, also graded MS66 and verified by CAC. 1788s are considerably tougher than 1787s in high grade, making that one seem like a relative bargain to me. I also thought it was an absolute knockout with great luster and mint red lingering on both sides – which explains why I bought it.

Following the Massachusetts coppers were those of the Republic of Vermont, a set acquired mostly from Q. David Bowers and notable for its completion, if not its quality. It started well with lot #5735, one of the three best 1785 Vermont Immune Columbia Ryder-1's I've personally seen or know about, and a coin that has been in my census of the variety ever since I saw a photograph of it years ago at a Bay State Show in Boston. Alas, I never got to copy the photo, and I didn't know who owned it. Until now. And I agreed with the NGC grade of VF35, verified by CAC, and selling for about what I expected at $54,050.

Following shortly was lot #5758, a 1786 Vermont Bust Left, Ryder-11 in an NGC "Details – Environmental Damage, Obverse Tooled." Now, that was not the greatest coin I've ever seen, but I did want to highlight it since it was the single most affordable piece in the entire Partrick offering at $329 (though honestly that seemed really strong for that item).

On the other hand, lot #5829, another NGC "Details" Vermont coin, this labeled "Environmental Damage," looked even worse but realized a touch more at $18,800. Of course this last one was a prohibitively rare Ryder-38 variety, one of 7 known, fought over by some unusually raucous Vermont floor bidders, some of whom had, by that point in the proceedings, liberally availed themselves of the wine from the bar set up in the corner of the room (not to suggest that that influenced the bidding – I'm sure it didn't).

I personally did not drink at all though, for I was focused instead on a couple of highfalutin' items coming up shortly thereafter, like lot #5838, a 1776 Continental Dollar in silver graded aggressively at XF40 by NGC but not verified by CAC. While some of the great rarities and famous coins ex-Ford in the sale brought less in this session than they had in earlier auctions, that was most definitely not the case here with the sale price of $1,527,500 – more than 5 times the $287,500 it realized at Stack's Ford Collection Sale, Part I, in October, 2003.

Ditto lot #5482, the 1776 Continental Dollar EG FECIT variety also graded aggressively at MS62. That one brought the exact same $1,527,500 here (indicating that grades don't seem to mean much for coins like this), and also far exceeded its prior Ford price of $425,500 in that same 2003 auction, as well as the price of the finer Newman example sold last fall. Clearly silver Continental Dollars are hot!

Our next notable item popped up as lot #3 at Goldberg's at the end of January. It was a 1652 Pine Tree Shilling, Noe-3 variety, graded MS61 by PCGS, ex-Hain, struck on an unusually shaped planchet. Alas, it also went unsold here. So why is this notable? I think this may be the most frequently auctioned item of our time, with dozens of appearances over the last decade, all leading to this same result, unfortunately.

Other than that, we were pretty much biding our time until the kickoff of the Kendall Foundation Collection sale in March in Baltimore. With our first lot of interest, #2303, the best of the New England Shillings in this group and a coin that was pretty similar to the NGC AU58 piece offered as lot #5517 in the Patrick Sale in January and described above. While I thought the Partrick result was on the softish side in January at $293,750, Kendall's brought *just* $211,000.

Perhaps even more notable was lot #2306, a pleasing XF45 example of a NE shilling that realized $164,500, which by my calculation was more like the prices we saw in the Hain sale in 2002. Spoiler alert: I bought that one.

So while people who bought examples a few years ago for $350,000 to $400,000 or so may not be too thrilled about it, the influx of so many NE Shillings on the market in a compressed period has brought prices waaaaay down to a more affordable level and allowed some new players to acquire an example.

Soon came lot #2310, the most original, well struck, nicely shaped and appealing Willow Tree Shilling your author has ever personally seen of any variety. That one

brought $381,875, which also seemed like good value to me. Actually I would not have been too surprised to see this one top out at half a million or so.

Shortly thereafter came lot #2313, a similarly choice, well struck Willow Tree 6p. That one was more in the price range I expected at $282,000, which was about the same price as the PCGS AU53-graded semi-doppelgänger Ford coin brought when it last sold in the Sundman sale in November 2013. Seriously – I did a numismatic double take when I first saw the Kendall coin thinking it was the same Ford-Sundman piece. Nope.

This was followed by lot #2314, the only example of a Willow Tree 3p in private hands, affording Willow enthusiasts a convenient, one-stop shopping opportunity to complete the denomination set and still have time to go to dinner and take in a movie. That piece brought a robust $632,500 when last offered in the Ford sale in October of 2005 (the highest price of any Massachusetts Silver coin in that session), and while a bit lower here at $587,500 it was still the highest in the Kendal sale and considerably more than I expected. I was thinking something like $220,000 hammer might steal it in this crowded marketplace. I was w-r-o-n-g.

Coins I was not wrong about included lot #2521, the superb Noe-4 Oak Tree Shilling in a tighter-than-a-drum PCGS AU58+ holder. I graded that coin MS63 or MS64, as did nearly every other knowledgeable dealer and collector I spoke to after the auction. Which at $85,187.50 is exactly the kind of price that it brought.

Our next lot of note, #2329, the finest known Noe-10 "Ghost Tree" Oak Tree Shilling brought a fair $55,812.50. If all Noe-10s looked like this sharp-treed specimen, the "Ghost Tree" name wouldn't make much sense, since it was applied based on the 'barely there' tree seen on most other examples of this variety.

Lot #2338, the unique Noe-15 Oak Tree Sixpence graded AU55 by PCGS was boldly overstruck on an Oak Tree Shilling with the host coin's XII denomination peeking through on the reverse. The cost of uniqueness that looks this good: an impressive $188,000.

But not every rare Oak Tree 6p brought top dollar. Case in point is lot #2341, the "perhaps unique in private hands" Noe-18 Oak Tree Sixpence with the interesting 1650-looking date ambitiously graded AU50 by PCGS. That one fell well below my pre-sale guesstimate at $30,550, which was a far cry from the $115,000 this same coin brought in the Ford sale in 2005. About which I have two comments: (1) Ouch, and (2) Ugly but rare is seemingly out of favor at this moment.

Eventually there appeared a run of mostly average Oak Tree Twopences, including lot #2358. That one was fairly typical, graded PCGS AU50, and it brought about as expected at $6,462.50. This contrasted with the like-graded but much better centered Oak Tree Twopence offered as lot #2369. The price of better centering: $11,750, a difference which makes sense to me based on years of experience trying to sell these.

On to lot #2379, a Noe-5 Pine Tree Shilling housed in a PCGS AU55 holder and the single most polarizing piece in the Kendall offering. How so? Well, some people loved the wild color here, considered it to be totally original, and thought this coin was UNC. Others, including PCGS, CAC and your author, didn't. The price realized of $28,200 was sort of in-between, which is perhaps not surprising.

The next interesting lot, #2399, was a Pine Tree Noe-17 Small Planchet Shilling in a PCGS AU58 holder. I thought that was a nice, original AU but more like AU55. Others thought it was much better than that, and chased it to $25,850.

Eventually we got to the non-Massachusetts silver portion of the auction. Lot #2449, a very nice Sommer Island Sixpence graded VF35 by PCGS realized $88,125. That grade seemed pretty harsh in comparison to lot #2450, a Sommer Island Shilling graded higher at XF40 by PCGS even with an indistinct pig. Hey, grade aside, we have learned through the years that collectors really, really want to see a sharp pig on these, which may explain why what would normally be a more desirable denomination brought "just" $58,750.

Perhaps pig enthusiasts took solace in the sharp (for the grade) Elephant on lot #2480, the extremely rare 1694 New England Elephant Token in a PCGS VG8 holder, one of just three known and the first your author has ever personally seen. That was a neat piece with very nice color and pretty good surfaces for *any* copper coin in this grade range, which perhaps explains the price of $141,000 achieved after opening at only $11,000 - one of many coins in this session that started at lowish numbers and ticked slowly up, adding to the drama (and duration) of the evening.

Some neat NY issues were next, including lot #2508, a nice, original 1786 Non Vi Virtute Vici in an unusually conservative PCGS VG10 slab which brought a strong $31,725. I found that piece interesting as I have seen its distinctive black and white plate photo in the 1952 ANA catalog for *years*.

This was followed by lot #2509, a wholesome 1787 New York Excelsior Copper in a PCGS F15 holder at $23,500. I thought that was a fair level for the quality of that coin, if not for the grade level.

Our last lot of note (to me) was #2547, an interestingly toned 1792 Washington Roman Head Cent. It is a striking coin and brought a reasonable $76,375, continuing a years long trend in which the price of this issue has been declining from its peak of 2008-2010. It seems the number of new specimens coming to market has been more than enough to satisfy the demand.

And with that we exhaustedly close the book on what was one of the most prolific quarters in colonial coin auction history, with an eye toward a future which will include some coins we already know are coming down the pike, and undoubtedly many others that will come as a complete and total surprise. We can all look forward to reading about them in an upcoming installment of the C4 Colonial Coin Auction Recap.

A NEWLY DISCOVERED VERMONT RYDER 14 DIE STATE?

(Gregory Field)

Back in the winter of 1998, my family was engaged in the usual routine of asking "What do you want for Christmas?" and when my wife asked me what I'd like, my response was: "*The Copper Coins of Vermont and Those Bearing the Vermont Name*" – it's a new book published by C4! I was very pleased with myself as I rarely ask for any specific gifts…I had totally nailed this one…

After a few seconds of a look that spoke of a mixture of shock, amusement and very deep concern, I told her not worry, I'd buy the book and she can just wrap it up. "Sounds like a good plan to me," was the dry response.

For the first time, she saw the true unvarnished face of numismatic addiction. To the author, Tony Carlotto - I both praise and curse you my friend…

After consuming the book by the evening of the 25th I learned many interesting things about Vermont coppers and knew pursuing this series far more deeply was going to happen. Far better students are out there, but I enjoy the process of learning and especially of discovery. One item that was interesting to me in the *Vermont* book was Tony's description of the RR-11 –> RR-15 –> RR-11 die sequence with the Bressett 9 Obverse Die reuse occurring with the RR-11 variety (pp. 111-113). On p. 191, there is also a probable emission sequence outlined but does not include any die reuse. When reading this, I checked my own collection and sure enough, I had both the early RR-11 die state and later die reuse. Very cool. Very coin cool indeed.

The RR-12 (Bressett 11-K) variety is one of my personal favorites in the series - which I'll write about in another upcoming article for the *C4 Newsletter*. The K reverse was also used with the RR-14 (Bressett 10-K) as well as the very rare RR-32 (Bressett 12-K). As Tony Carlotto outlines, by studying the known die states it's apparent the emission sequence is:

RR-14 –> RR-12 –> RR-32.

This is clearly illustrated by the photos on the following page.

EDS RR-14

LDS RR-12

RR-32 Reverse

Several years ago, I was able to acquire an unusual RR-14 specimen. In looking at the reverse die state from this RR-14 example, an extended vertical die break with a new internal cud further down Britannia's head is clearly visible:

Consequently, I submit that the updated known die sequence needs updating to:

RR-14 –> RR-12 –> RR-32 –> RR-14 (Second K use)

Does anyone else have examples of a RR-14 with a K reverse reuse? How about any other Vermont varieties with unknown die states? As we will have a Vermont exhibit during the upcoming November 2015,C4 Convention, I would be very interested in any feedback, thanks.

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Special thanks to Jack Howes for taking photos for this article, Roger Moore for his previous input, Mike Wierzba for his insight, and Syd Martin for the RR-32 photo.

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Photographing Your Colonial Coins
A D.I.Y. Guide: PART ONE, GETTING THE PICTURE TAKEN

(Jeff Rock)

Back in the Numismatic Dark Ages when I first started collecting colonial coins, photography was a luxury. Auction catalogues would have photographs, but usually only of the more expensive lots, to justify the cost and labor needed to give this added detail. No one save for the richest collectors had their collections completely photographed – and they would need to hire a professional to get that task done. My friend, the late Jack Collins, was perhaps the best of these freelance photographers, fairly expensive to hire but he did incredible work that has not been equaled today. As someone who helped him on a couple such photo shoots I can attest to the labor involved, since I was the one lugging Jack's equipment – two large, extremely heavy metal trunks packed with cameras, film, lights, lenses, filters and the like.

Everything was film based, of course, so after the time and effort of shooting everything, the film would need to be developed and printed just to see if the shot was even usable – and needless to say there were always pieces that needed to be shot again (and often a third or fourth time) in order to get the right lighting and detail. If these photographs were for the end consumer, fine, they could be shot on a white or black background and look very good just like that, with prints blown up to pretty much whatever size the owner wanted. But if the photos were going to be used in any printed work – book, magazine, price list, auction catalogue – it had to be printed, then cut out by hand, lined up and mounted on special transparencies, with any text pasted in – again, all by hand. Those transparencies then needed to be screened in order to be printed, and both the screening and printing left room for mistakes, regardless of how good the original photographs actually were. Collectors who have this writer's first price list, done in partnership with Jack Collins, can look at the really high quality photos he took – but few would know that every single image, obverse and reverse, was cut out by hand, using a small curved pair of nail scissors, a process that took well over a week since your hands would cramp up after an hour or two of this tiny cutting...and your eyes got equally tired lining the photos up and pasting them down, then pasting in the lot numbers below, trying to make sure that everything was centered and aligned properly.

But that was then, and this is now, and we live in a world that has radically changed. With the availability of inexpensive, very good quality digital cameras **ANYONE** can photograph everything in their collection, pretty much cost-free, and have instant gratification in seeing the results. For the first time in history it has become financially feasible to photograph things of low value – if a printed photo ended up costing $25 a pop to shoot professionally (and many shoots cost significantly more per coin), clearly you wouldn't spend that much just to get an image of a $5 coin. But if all it takes is a few seconds of time and a fraction of a cent's worth of electricity, why not! Add to this the incredible ease of sharing these photos. In the past one would need

to find negatives (and with a large collection that could take days – and hopefully the negatives weren't scratched or damaged in storage) and make prints, mail them out and wait to hear back. Now, a digital photograph can be emailed or texted and arrive halfway around the world in a few seconds. They can be printed anywhere – or just viewed on a computer monitor where they can be enlarged to see even finer detail. Those photos can be stored on your computer, on a tablet, a smart phone or backed up to the Cloud...meaning that they will never be lost or unavailable! This writer has over 5,000 good quality color photographs on his 3-year old iPad, and that thin device is all I need to take with me when I travel. I can quickly pull up the photos to see if I already own something, to see if it's an upgrade or a die state I might need, or even to help me attribute something that is offered. It's the equivalent of carrying around about 75 pounds of numismatic books, catalogues and inventory printouts.

So why isn't every collector photographing their collection in full? It would seem a no-brainer in case of loss or theft, and it actually allows you to closely examine what you have, even when the coins are all locked away in your bank (indeed, enlarging photographs on your computer screen is easier on the eyes than squinting through a magnifying glass at the actual coin, and having the larger visual often lets you see things that you might otherwise miss). One reason is that people think it is more difficult to do than it actually is. Some of us old-timers who remember the very real difficulty of film-based photography are probably still gun-shy about taking on such a project. This article will hopefully change some minds. It is ridiculously easy to do, has a very short learning curve and minimal additional cost – cheap and easy are good!

This isn't the ONLY way to photograph coins, of course – but it is an easy way that will work for the beginner, and produce images of good quality that will be useful for viewing on computers or tablets or e-mailing to other collectors. You won't get the same quality as a professional with $20,000 worth of equipment – but most of us do not need that level of quality in a photograph that will be used to document our own collections. There are really many different ways that you could pursue photography – what I am writing about here is a method that works well for me, is easy to learn and gives very nice results. If some readers have a method that works better for them, hopefully they will share it!

This first article will look at the equipment you need and then moves on to how to find the best time/place/space in which to take your photographs.

SECTION ONE – CAMERA AND EQUIPMENT

First off, this is the 21st century. I will assume you already own a computer -- if you don't then you probably are not going to be the least bit interested in digital photography anyway, though you can still shoot photos and get prints made at any drugstore or chain store without owning a computer at all. But a computer makes things a lot easier, cheaper and gives you editing options you would not otherwise have. If you have a computer, it doesn't matter what make or model, it's fine. A newer one will process things faster, and a newer monitor will show better detail, but you can survive just fine on a 10-year old model if you don't mind waiting for the processors to do their work. A laptop can work just as well as a desktop (though the larger screen on a desktop makes things easier to see), and many tablets can handle the processing demands too, though for editing photos of coins I've found it much easier working with a keyboard and mouse – others may find different devices easier to work with than I do. As an aside, while I love them, i-Pads take more time and effort to edit these kinds of photos on because they don't have a USB port to quickly load the initial images – you either have to load them through i-Tunes, which is sluggish at best, or email them to yourself in batches and download them to your i-pad's memory. It's usually much easier to edit the photos elsewhere and then just load the finished product to your i-Pad. Tablets using Windows usually do have a USB port so they are theoretically good to use, but with the small surface area, tiny keyboard and the hassles of using touch screens for more complicated editing procedures, I've found it easier to work on a desktop overall.

Your only real expense will probably be a camera, and even this is not that much – indeed, many of you will actually have a camera that is capable of doing the job already. Contrary to what some believe, you do not need the latest, biggest, fanciest digital camera with a multitude of lenses and a pixel count in the trillions. What you do need is a camera with at least 5 or 6 megapixels (larger is better – if you are blowing things up to poster size. For something as small as a coin, this size is all that is needed – but if a higher megapixel camera doesn't cost a whole lot more, go ahead and buy it), a good quality lens, and one that is capable of OPTICAL ZOOM -- which means the lens itself will adjust to shoot closer or further as needed. This is different from DIGITAL ZOOM which is a software tool that will mimic the effect of an actual zoom lens, but which loses finer detail as a result. Most extremely cheap digital cameras (under $50 or so) are great for basic photography needs but will not have what you need for this kind of macro work. But the next step up, usually cameras in the $100-150 range do this just fine, and that is where you should start. Considering you will get tens of thousands of photos with that camera -- and be able to use it on vacations or for other things too -- this is a very small expense. Compare that to the $25,000+ worth of equipment that the previously-mentioned Jack Collins had, including a huge bellows style camera mounted on a cast iron tripod that needed expensive 6-inch plates of film for EACH shot -- which is why good photos were so expensive just to produce even a quarter century ago! If you want to spend more on an even better camera with more bells and whistles, that's fine too – many have additional shooting modes, better lens quality or interchangeable lenses like a film-based camera, which gives you a lot more ways to use the camera. But if all you

want to shoot are coins (with the option to take a small camera with you on vacations – or even to photograph the next C4 convention!), this price range will do the job just fine.

There are many makes and models out there, and I am not the least bit qualified to discuss any of them. I have always used Sony products, and have gotten used to how they work. They also have really good Carl Zeiss lenses which give the sharpness that is needed (though the newest generation of their Cybershot models do not do the same good job of close-up work as the older, slightly larger models in my opinion). I have used the same Cybershot 7.2 megapixel camera for about 5 years and it does the job perfectly – the new Cybershot model comes with over 20 megapixels and is available online at Amazon for under $150 – you won't need that many pixels for this type of photography, but if you are using the camera for other things too, then something like this could be an excellent choice. I know people who use Nikkon, Cannon and other products and love them, so if one brand appeals to you, by all means go and look at their models. You can go to any photography store, an electronics store like Best Buy or even stores like Target or Wal-Mart that usually have good selections of cameras. Take a coin about the same size as what you will be photographing -- if you have a low grade copper piece, by all means use that as your guinea pig; if not, a circulated quarter or half dollar will do just fine – try to get something with some wear to it so the camera isn't fighting the glare from an Uncirculated coin and in-store lighting. Then go through the cameras and TRY THEM. What you want is to see how close to the coin the camera can get and still focus properly -- the closer it gets the sharper your final product will be. It can't be right on top of the coin, of course, as you need room for light to hit the coin properly, but if a camera can focus -- with optical zoom, not digital remember -- three to four inches from the coin then that is all you need, but with every bit more distance, you lose some potential sharpness when the photo is edited. Shoot the same piece in the same lighting with different cameras and then compare what you see and experience -- one may look better than the others, and if it is easy to use, then you've found your equipment. I also recommend doing some online research BEFORE and AFTER you try out some cameras. A Google search for "digital camera close up reviews" or something similar will get you started and maybe narrow down the list of makes and models you want to try out, and you can also check pricing online and buy it there if it's a lot less expensive; many stores today will price match with online stores like Amazon and you can then get it immediately instead of waiting for it to be shipped.

The only other thing you will probably need is something on which to mount the camera. At this close range, handheld is not an option -- a slight jitter that you wouldn't even notice will blur the photograph to an extent it isn't usable. You can get a copy stand if you like -- these usually run $75-150 -- and they are useful if you are doing a lot of larger work, like photographing antiques or larger books. But if you are just doing coin work and shooting nothing more than 3 inches or so in diameter you don't really need something that expensive (or cumbersome to store or transport). A simple travel-size tripod is all you need -- just make sure that you spend a little more and get a metal one that can support the weight of whatever camera you choose when the camera is pointed straight down (not straight out, which would be used for something like a landscape shot). You can use a full-sized tripod, of course, but unless you need one for other

things, why go to the expense? A small metal travel tripod will measure about 3-4 inches when fully collapsed, and 8-9 inches when fully extended, and that is all you need. This will cost $20-25 and be small enough that you can easily take it if you travel – they come in handy for using timer shots. There may be one additional piece of equipment needed for some of you, and that will be discussed later in this article.

Figure One: The basic setup – a digital camera, on a metal travel sized tripod, positioned here on an east facing window ledge, the shooting done on a plain white piece of paper.

SECTION TWO – FINDING THE "SWEET SPOT"

Once you have your camera you need to figure out how it works – the instruction manual and any sort of online tutorial guide will help you there. You don't need to immediately know everything about the camera, but you do need to understand the basics (turning on, charging, removing memory cards, etc.) and learn about the different shooting modes that your model has available (and these will be different with every camera brand and sometimes even within various models in the same brand). Learning the basics doesn't take long for the average user – and once you have that part down your next step is actually the most time consuming. You need to experiment. Most of us have copper pieces in our collection, so that is probably going to be the majority of your coin-related photos – silver, gold, nickel and white metal pieces will photograph differently and will need their own experimentation to get the hang of. Slabbed coins are not easy

for the beginner to photograph and won't be covered at all here – another reason to set your coppers free!

What you are trying to find with this experimenting is the "sweet spot" – the location WHERE you shoot and WHAT mode you shoot in that gives you the sharpest, largest picture you can get, with something reasonably close to actual color – this last bit doesn't need to be exact since we can edit that, but sharpness and closeness are vital for a good photograph. Most digital cameras sold today have automatic macro detection – if something is in close focus, the camera will adjust automatically to that mode: but if yours doesn't you will have to read the manual and learn how to get it into that mode, usually a button or a knob to be turned, but sometimes it has to be accessed through the camera's software. Every digital camera at this price level will also have a "best" or "auto" or "program" mode – it will be called different things on different brands, but it is usually the mode that will be the easiest to use since the camera itself will pick the best possible combination for the shot; this mode is what makes point-and-shoot photos possible, the user does nothing but line up the shot and press a button. This setting sometimes works well for coins, but often not – you will need to test it out and see.

Most digital cameras in this price range have a fixed lens (not interchangeable) and will only have a few settings, which allow a bit more control to the user, some of which are better in certain shooting conditions than others – bright light, dim light, fluorescent light, nighttime etc. The general types of settings found on digital cameras today – again, called different things on different brands – will be a setting for shutter-priority, where you pick the shutter speed and the camera automatically calculates the right aperture. Conversely, an aperture-priority setting allows you to choose the amount of light you are letting in through the lens, and the camera then calculates the shutter speed needed for the best photograph (this setting is often useful, because it allows the photographer to control the depth of field, though with shooting something in macro mode that is not often a priority). The final setting is a Manual Mode where the photographer has control of both the shutter and aperture – this is as close to shooting with film based cameras as the digital gets. All cameras will have various specific settings for certain situations – fireworks, fast action sports, portraits, low light, landscapes, panorama and the like. These can be played with, but will generally not be useful for coin-specific photography, unless your camera's macro mode is included in this area. Still, it IS fun knowing just what kind of photos you can take outside of your coins!

OK, so now that you know what the modes are, you have to try them. ALL of them. In many different types of lighting. The most helpful thing you can have here is a notebook and a pencil – and write down the WHERE and WHAT for every photograph you take, in the order that you take them. Trust me, this will be useful. You want to try natural lighting first – it's free and the easiest to get. Try getting light in different directions – southern light will look very different from eastern light, which is why painters are always so picky about where they set up their easels. You will be picky too, once you know what things look like in each setting. I recommend shooting on a ledge near a window if you have one, but shooting on a little stool, a pile of books or even the

floor itself works too. You will want to place the coin on a white piece of paper – plain paper works just fine here. For EACH place you shoot your photos, you need to shoot in EVERY setting on your camera, but shoot with NO flash at all – your camera will be so close to the coin that any sort of flash will just give you flares on the finished product: all digital cameras will have a way to turn off the flash, find it and use it for your coin work. I also recommend using the highest pixel count setting available for this initial experimentation – the file size will be large, but you will get the most detail possible and be able to make a better decision on what works and what does not. In the editing stage, discussed later, the file size will be greatly reduced, and once you find the right combination for your photos, you can adjust the size of future photos you take – generally 5 megapixels or so is more than adequate (and that size will get reduced even further in the editing process, covered later in this article).

Here's where the notebook comes in handy. Write down WHERE you take each shot (for instance, "east facing bathroom window ledge") and under that WHAT mode you used to take each one ("Pic 1 – Auto, Pic 2 – Shutter Mode, Pic 3 – Aperture Mode" etc,), keeping notes in the order that you take the photographs. Try a few different windows facing different directions. Try outdoors in direct sunlight (generally won't be good, but worth a try so you can see why it usually doesn't work), try in partial sunlight, try in light shade. Try at a few different times of day, and keep track of that too – the sunlight coming in through a window might be horrible at 10 a.m., perfect at noon and unusable by 2:00 p.m. The ONLY way you will figure this out is to experiment. This is time consuming, and will take a couple hours over a few different days – but it is a good investment of time because once you know the WHERE and the WHAT, you will use that for nearly every coin photograph you take, and you will never have to do these experiments again (though remember, if you are using natural light, that light quality will change over the seasons, and you may have to make slight adjustments to where and when you shoot). There is no easy shorthand answer here that will fit every camera in every geographic location at every time of the year, and the lighting and setting that works for me in Southern California will be dismal for an east coaster with a whole different quality of light, shooting with a different camera at a different time of day.

When shooting your photos, make sure that the camera body is very tightly mounted on the tripod and exactly parallel to the surface that the coin is on – a very tiny tilt to the camera will cause one side of the photograph to be sharp and the other side to be blurry – and you can't fix that. If your camera has a button you push to take the photo (few, if any, will have cable release cords available at this price level, though they are usually available for models costing $500 and more – at an additional cost, of course), remember that every time you actually push that button you might be jiggling the camera body a little bit on the tripod – take the time to look at the image in the camera's viewer, and adjust the camera body accordingly if it becomes even the slightest bit crooked in the process. No matter how careful you are, sometimes the camera will slip a little, and you will see this as soon as you look at the images – you just wasted a little time, that's all. Delete those images, and go reshoot the coins!

Next you will want to load your images onto your computer (your camera instruction manual should tell you how; if you have a newer computer with memory card readers built in, it is usually as simple as taking the memory card out of the camera, inserting it into the proper slot on the computer and following the on-screen prompts), and look at them in the order they were taken. Some of them will be horrible. Great! You made life easier by getting rid of those where's and what's as possible options. Keep track of that in your notebook – lightly cross out settings and/or locations that give poor quality, and never worry about them again. Give a big star in your notebook to the options that produced pictures that look good. Then compare those starred photos to each other – generally there will be one image that just looks better than the rest – it's sharper, clearer, more evenly lit and with something approaching natural color. Once you find that, write down where and when the picture was taken and which shooting mode was used. You will have discovered the "sweet spot" for shooting coins at your home, and you will be using those same settings for a long time to come. Keep that information handy – you may change your camera settings to take pictures of something other than coins, and will need to reset your camera when it comes times to again shoot pieces in your collection – and you won't want to go through all those tests again!

Now, there's always the possibility that you took all those photographs and you just didn't like any of them – this can happen with some camera models and/or in some locations. This isn't a complete disaster, it just means you will need a little more equipment, and perhaps a little more expense. You will need to use artificial lighting of one type or another – and again, you will need to experiment here. The easiest is to use a small directional lamp that you may already have – a desk lamp or a reading lamp that can be pointed in one direction. Try that out, with the lighting at different angles – side, top, bottom, angled, straight down – and again, keep track in your notebook. Some angles or directions will just not work because they throw shadows across the coin – keep note of those as rejected options so you know you tried them out and they didn't work. Try different types of bulbs if you have them – fluorescent will give a different color to the photo than incandescent or even LED lights, and different wattage levels will light things in different ways. If none of those lighting options produce a good photograph, you can purchase photographic-specific lamps at any photo supply store – these come with reflectors and are on bendable, flexible arms that you can adjust into more positions than a stand-alone lamp; if you need to go this route, it is usually more economical to buy a whole copy stand set up with lights – the lights will attach directly to the copy stand and give you a lot of flexibility in how you angle and shoot (complete kits range from $150-200 or so on Amazon, and many stores will price match). Again, you need to try every camera setting for each of these lamps in each direction or angle. This is even more time consuming than using natural light, and it is why I am mentioning it as a "last resort" measure if natural lighting doesn't work for you. On the plus side, though, once you find an artificial light source and angle that works for you, you can use that pretty much any time of the day, at any time of the year – sunny or cloudy outside it won't matter to the finished photograph, whereas there is usually just a window of opportunity of just an hour or two with using natural light in a fixed setting.

I cautioned against using flash for close up photography of coins – if it doesn't wash out the photo completely, a flash will usually cause flares, especially on higher grade coins with reflective surfaces. Flash also tends to make any little problem more glaring because of the intensity of the light being directed towards that flaw. Some collectors have used ring flashes – which are mounted outside of the camera, all the way around the lens – and get good results with them because the light burst is done outwards from the camera lens, and is uniform in all directions. Ring flashes don't work with every camera model (and will seldom fit the more inexpensive cameras under $200 or so), but if nothing else works, it may be worth trying. For this I would suggest taking your camera to a photo supply store and see if they have a ring flash you can test and see (and remember, these are photography experts – you can ask their advice and probably get other solutions that I haven't even heard about – and please share them if you do!). A ring flash is fairly expensive, usually a few hundred dollars and up depending on the camera model – so it is worth trying one out to see if it makes any difference to your photos.

OK, you have a lot of work to do finding the right place and time to shoot your photos. Lucky for you, you have until the next issue of the journal to play with your camera. In the second half of this article we will cover what to do AFTER you have taken your pictures – photo-editing software that will give you the best looking finished product, even if the photo that comes off your camera looks small, not quite as sharp and with the color a bit off….there are ways to fix it, as well as to place both sides of the coin on a single image and add text to the photo itself, so you can keep track of what the coin is. All that, in the next installment!

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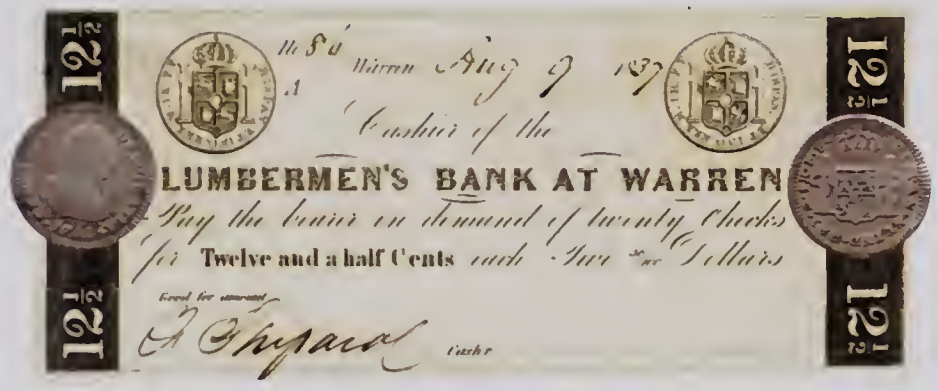
BACK TO THE FUTURE: AN 1830s ONE-BIT NOTE

(Ray Williams)

SPANISH AMERICAN COINAGE was not only crucial to our colonial economy, its importance continued through our Confederation and early Federal eras, until 1857 (and unofficially well after). The note pictured is from Pennsylvania, dated 1837 and denominated 12 ½ cents, the value of the one real coin shown on its face. This is one of many notes from the 1830s and 1840s issued in Spanish denominations.



1837 Lumbermen's Bank (Warren, PA) note and a 1782 "portrait and pillars" 1 real coin, the type whose reverse is depicted on the note's face (Not to scale. Coin's actual diameter is approximately 20 mm.)

YOUR STATE COINAGE MAY NOT BE A "STATE" COINAGE

(James P. Rosen)

At our last C4 convention, a relatively new member of the club approached me at our table and asked a question about the "State" Coinage of Vermont, specifically an impression he got from the *Redbook*. After a discussion about the coins of the Republic of Vermont, I decided it would be a good idea to discuss the status of Vermont and its coinage with all the members of the club. I am aware that most members realize that Vermont was not a state at the time their coins were minted, but after my discussion with this member last November, I recognized that others were not aware of the historical sequence of Vermont's coinage versus its statehood.

Interestingly enough, the most recent edition of the *Redbook* places Vermont coinage under the heading of "Coinage of the States," (page 57 in the 2015 edition). In addition, on page 13 of the 2015 Redbook, there is mention of Vermont prominently under the section "Coinage of the States." Going back much further, Sylvester Crosby, in his monumental work *The Early Coins of America* stated "The first State that can be said to have issued a coinage of copper, was Vermont," although he went on to explain that Vermont was ..."not one of the original thirteen States, ...," [p. 177]. Continuing further, Hillary Ryder, in 1920, perpetuated this error stating that Vermont was "the first State to authorize a coinage" and Walter Breen in his *Complete Encyclopedia of U.S. and Colonial Coins* listed Vermont under "State Coinages: Authorized, Proposed and Imitated." Howard Kurth, in his introduction to John Richardson's 1962 reprint from *The Numismatist*, makes it clear that reference "to the copper coins of Vermont as 'colonial coins' ... is a deeply rooted error, due not so much to our ignorance of history as to our careless habit of allowing our speech to be unduly influenced by what we repeatedly read in catalogues." He proposed that the inclusive term "Early American Coins" would be a correct citation for colonial, state, and pre-federal mint issues.

I realize that most of the C4 members might think that this is just a semantics problem; however, there are those new to the hobby who may not know Vermont was in fact not a state when it issued its coinage, but rather a Republic. Since the *Redbook* is often the first place a newcomer to the hobby would look, the grouping of Vermont coinage with the other states in the *Redbook* might just perpetuate this inaccuracy.

The vast majority of the work I am presenting here comes from two major sources: 1.) Peter Smith's article in the October 1995 ANS COAC entitled "Vermont Coppers: Coinage of an Independent Republic" and 2.) Tony Carlotto's 1998 hallmark reference work *The Copper Coins of Vermont*. These are wonderful resources on Vermont coppers as is Q. David Bower's 2009 book *Colonial and Early American Coins*. To these printed works, one should add the immediately available online resource from the University of Notre Dame: "The Coins of Colonial and Early America." [http://www.coins.nd.edu/ColCoin/ColCoinIntros/VT-Copper.intro.html]

The land area occupied by present-day Vermont during the time period before the American Revolution was claimed both by New York and New Hampshire, from an expanse approximately 20 miles east of the Hudson River to an area just west of the Connecticut River. To the south, this area bordered Massachusetts and to the North, Canada was its neighbor. After the French and Indian War, settlers from Connecticut, Massachusetts and Rhode Island felt more secure moving into the territory between the Hudson and Connecticut Rivers.

Prior to and during the period of the French and Indian War, New Hampshire, under the leadership of the Royal Governor Benning Wentworth, made a large number of land grants from 1749-1763. The New Hampshire Grants, as they were called, were disputed by New York who also issued large land grants to prosperous individuals who then split them into smaller tracts which they leased to local farmers. In contrast, the New Hampshire grants were smaller parcels cultivated by the individuals who actually obtained the grants themselves. By 1764, the ruckus became so heated that King George III intervened settling the matter of ownership by ordering those landholders of the New Hampshire Grants to turn over their land holdings to New York or pay New York for the land granted to them by New Hampshire. This was not going to happen. And to make matters worse, the New York Supreme Court in 1770 sided with New York (no great surprise here) in nullifying all of the New Hampshire Land Grants.

The Green Mountain Boys, under the guidance of Ethan Allen, was a militia initially organized to repeal the authority of New York and its Supreme Court's decision. However, their role expanded and they became hostile toward the New York settlers with stories of destroyed property and physical assaults.

Noted representatives of the "Vermont area" went to Philadelphia prior to the Revolution to petition for acceptance into the colonial sphere against the British. However, the land dispute between New York and New Hampshire derailed their prospects. The colonists needed New York in their pocket in the battle for unification against the British. Thus, Vermont's entrance into the union was put on hold. Although the number of New Yorkers drastically outnumbered those Vermonters living in the territory, the will and spirit of these inhabitants and the failure to be accepted as a colony eventually lead to a meeting for a discussion of new a republic held in Dorset, Vermont on January 16, 1776.

On January 15, 1777 the territory declared its independence as the Republic of New Connecticut, although the Windsor Convention held in July 1777 renamed this new republic Vermont, establishing it as a slave free democracy. The new name was a contraction of the French, *vert mont,* meaning Green Mountains.

Clearly the inhabitants of this Republic were mostly loyal to the colonies, and in fact desperately wanted to gain status as a colony. By July 1777 the former "United Colonies" were using the name "United States" (see the May 20, 1777 emission of continental currency). Ethan Allen, the Vermontist and Revolutionary War hero was instrumental with his band of troops in capturing Fort Ticonderoga. Further military

assistance and victories by the Vermont militia seemed to assure Vermont's entrance into the United States. However, that was not to happen any too soon, for even though Vermont became a Republic in 1777, New York still laid claim to the lands 20 miles east of the Hudson River. Moreover, New Hampshire still claimed lands west of the Connecticut River via the New Hampshire Grants. These disputes continued to haunt Vermont in its quest to be admitted to the newly declared nation.

During the Revolution, the British may have taken advantage of Vermont's status as a republic in a series of "Haldimand Negotiations," in which they ordered General Frederick Haldimand to open up talks with Vermont. These talks would ostensibly aid Britain in their defeat of the colonies. Because Vermont was not in the union of colonies but rather an independent republic, Vermonters probably continued the dialogue with the British in to maintain their current wellbeing. In addition, the Continental Congress could do very little about this dialogue with Great Britain since Vermont was a wholly independent Republic and, as such, was not under the auspices of the new United States. The main negotiator during the Haldimand Negotiations for Vermont was none other than Ethan Allen, but his loyalty to the Continental Congress was undisputed.

In a further effort by Vermont to gain entrance into the United States, representatives from Vermont were sent once more to Philadelphia in 1782 and 1783 to aid in this process. As the dispute between New York and New Hampshire over land grants and land rights still persisted, statehood unfortunately was put on hold again.

To help with the process of admittance into the United States, Vermonters tried a new tactic. They petitioned for their acceptance into the Union through the production of their copper coins. I guess they had enough with representatives. This effort is clearly seen in the Landscape issues of Vermont Coinage, Richardson-Ryder 2,3,4,6,7 and 8.

The obverses of these Landscape coins (1785 and1786) show a sun rising over the Green Mountains, dotted with trees. Below the mountains and in the foreground is a plow with the date below. The legends VERMONTS (or VERMONTIS, or VERMONTENSIUM) RES. PUBLICA give positive reference to the Republic of Vermont. But the real meat and potatoes of the coin seen lobbying for statehood is the reverse legend, QUARTA DECIMA STELLA, referring to the fourteenth star, essentially saying..."Look we placed a legend on our coins stating we are the 14th state...please let us in! In 1791 Vermont became the 14th state, six years after the less than subtle entreaty on their coinage began and three years after all Vermont coinage production ceased. Sadly, Ethan Allen did not live to see Vermont statehood. He suffered a seizure while traveling and died at home on February 11, 1789.

So in closing, I hope this short summary of Vermont's history and its coinage makes you all aware that although close in geography, philosophy and characterized by many written sources as a state at the time of its coinage, Vermont was clearly not a state in 1785. Thus the categorization of Vermont Coinage as a "State Coinage" is just simply not correct.

SJA Freshman Dazzles Senate With Classics Lesson

Stella quarta decima fulgeat
May the 14th star shine bright

BY JAMES JARDINE
Staff Writer

COURTESY PHOTO BY STEVE LEGGE

Riverside School Latin teacher Roy Stradling (left), Angela Kubicke (center) and Sen. Joe Benning appear before a Senate Committee in Montpelier Wednesday to testify in support of Kubicke's proposal to establish a Latin Motto for Vermont.

Thanks to the efforts of a St. Johnsbury Academy freshman, Vermont is one step closer to having a Latin motto. Angela Kubicke, of Peacham,received bipartisan support from the Senate Operations Committee on Wednesday for S.2 - to establish *Stella quarta decima fulgeat* as the state's official Latin motto.

Kubicke, flanked by bill sponsor Senator Joe Benning, R — Caledonia-Orange and her former Riverside School Latin teacher Roy Starling, persuaded five Senators - representing five counties and three political parties - to unanimously support her effort.

Kubicke studied Latin from fourth through eighth grades and said the language (compulsory at Riverside) was a key component in her education. She wondered why Vermont was lacking a motto when most other states had them.

She approached Senator Benning, a self-described history nut, and suggested "Stella quarta decima fulgeat" because it was printed on colonial Vermont's first coin, before statehood. The expression articulated the desire of residents from the independent republic to become the nation's 14th state.

Benning, who said he typically shies away

See **Latin**, Page A8

Latin

Continued from Page A1

from bills that don't address "weightier issues," says the idea struck him. "As the occupant of the Senate seat once held by one of Vermont's foremost historians and Latin teachers (Graham Stiles Newell), I knew this would be an excellent opportunity to educate some young Vermonters on how a bill works its way through the Legislature. Knowing this would take virtually no time or expense against the more important issues, I introduced a bill to meet her request."

Benning said he was surprised, and disheartened, by negative reaction the bill reeeived when WCAX posted "should Vermont have a Latin Motto?" on its Facebook page. Ignorant commentators blasted the idea, confused that Latin didn't mean "from South America."

Though appalled by the bigoted overtones of the social media firestorm, Kubicke and Benning took it stoically.

On Wednesday, surrounded by supporters from Riverside, Lyndon Institute and Lamoille Union High School, Kubicke dazzled Senators with her testimony. So many people turned out to listen that the hearing had to be moved to a large conference room.

Kubicke testified on the value of Latin in education and the history of early Vermont and the importance of Latin to the development of Vermont and American government.

COURTESY PHOTO BY STEVE LEGGE

Flanked by her Riverside School Latin teacher, Roy Stradling, Angela Kubicke testifies before a Senate Committee in support of her bill to establish a Latin Motto for the State of Vermont.

The Harmon cent is the inspiration for a Latin state motto proposed by Kubicke. (Credit Reproduced from original / Special Collections, Hesburgh Libraries of Notre Dame)

Starling told the Committee that from the fall of the Roman Empire in 27 BC to the Declaration of Independence in 1776, there was neither a democracy nor a republic in the world.

UVM professors who testified provided the committee with background on the strong influence of the Greeks and Romans on every facet of Vermont government.

At the end of testimony, Sen. Anthony Pollina, Washington County, said he was reminded that, "The best ideas we come up with don't start out in the Statehouse; they originate outside."

The bill was unanimously approved, 5-0.

Senator Benning and Kubicke then walked the bill up to the second floor of the statehouse where Benning filed it with the clerk of the Senate. The students moved into the Senate chamber where Benning gave them a brief lecture of how the Senate works.

The bill will be scheduled for a second read in the full Senate on Friday and, if passed, will be forwarded on to the House

Speaking of Vermont:

An article provided by Dave Bowers as an item of interest; it was sent to him by David Sundman. From the 12 February 2015 Caledonian Record, St. Johnsbury, VT. (with their permission)

Editor

WHATEVER HAPPENED TO REUBEN HARMON, JR. AND HIS FAMILY?

(Christopher R. McDowell)

Much of what numismatists know of the life of Reuben Harmon, Jr., the father of the Vermont coinage, comes from two letters published in Sylvester Crosby's 1875 book, *The Early Coins of America*. The first letter is from B. H. Hall, of Troy, New York, and the second is from Julian Harmon, of Warren, Ohio. These letters, however, provide little detail of what became of Mr. Harmon after the mint closed. On this subject the letters only state that Reuben Harmon, Jr. left Rupert, Vermont, for Ohio and engaged in making salt in Weathersfield Township, Trumbull County, where he died on October 29, 1806. Neither of the letters provides any particulars concerning the move to Ohio or the circumstances of Mr. Harmon's death. Therefore, to discover what happened to Reuben Harmon, Jr., it is necessary to look beyond the recognized numismatic sources. Fortunately, Reuben Harmon, Jr. was the patriarch of a large and distinguished family in Northwestern Ohio and references to him and his children can readily be found in the histories of the area.

From the *Biographical History of Northwestern Ohio* (Chicago: The Lewis Pub. Co., 1893), edited by Nevin O. Winter, and other local histories we learn that Reuben Harmon, Jr. acquired large tracts of land in Vermont, some of which he sold in 1796 in order to purchase 500 acres in what would one day be called Weathersfield, Ohio. Located on Harmon's new parcel was a series of small salt springs. Salt was an important necessity to the early pioneers for the preservation and preparation of food. Salt was both expensive and rare and its presence in an area was sure to attract settlers. Today, the salt springs are gone, covered over by the B&O Railroad and other development, but at the turn of the eighteenth century they were a lucrative source of revenue. Starting in 1797, Reuben Harmon began travelling from Vermont to the salt springs to establish a business extracting salt by boiling water from the springs each winter and returning to Vermont with the fruits of his labor when the weather improved.

The area around the springs was covered in thick untamed forest full of deer, hostile natives, and the charred remains of cabins from earlier settlers who were forcibly relocated east of the Ohio River by the U.S. Army in 1785. The local tribesmen were reluctant to give up this bountiful land and bloody encounters between European settlers and Native Americans were not uncommon. It was into this unwelcoming environment that Reuben brought his family in August of 1800 to establish one of the first permanent settlements in what would later become Ohio. The log cabin the family moved into was built by Reuben's hands during his winter stays. In the years before Ohio joined the Union in 1803, the salt springs were isolated from Western civilization and the small community that grew there was heavily dependent on one another for survival.

Reuben's son, John Brown Harmon, who was born on October 19, 1780, in Rupert, Vermont, accompanied the family to the Northwest Territory and in 1803

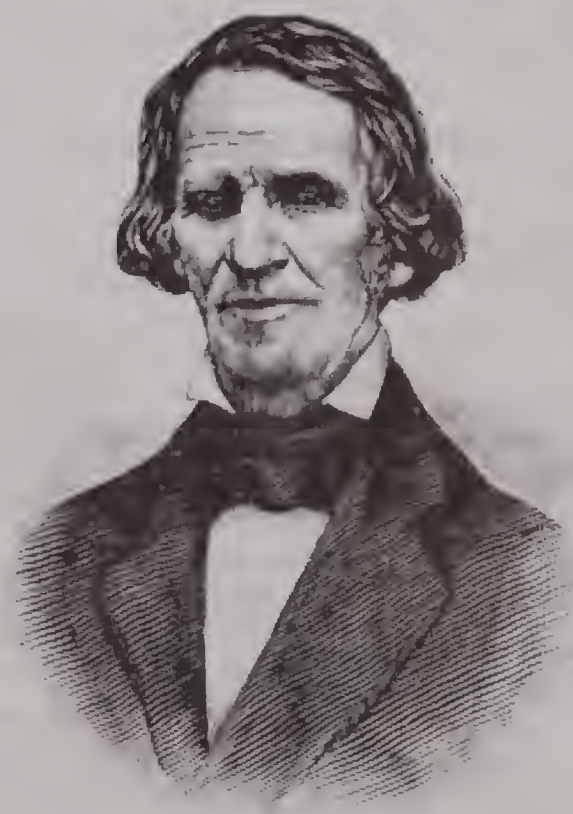
purchased some of the land around the salt springs from Reuben, operating a joint venture with his father. In early 1806, Reuben traveled back to Vermont with John to take care of some business matters. While Reuben and John were away from the salt springs, they placed a man in charge of their affairs. When Reuben returned to Ohio later that year, he discovered that the agent had absconded with $2,000 in cash from the business. Reuben, a rugged Revolutionary War veteran, worked twice as hard as before to make good his obligations to his creditors in the absence of the missing funds and died of fever and exhaustion from his efforts on October 26, 1806, in Warren, Ohio. Reuben's death was a serious blow to the small settlement he established. During his life, Reuben was noted for his piety, kindness of heart and rigid integrity. He was described as a "man of much general knowledge and address, a good conversationalist, and much in demand for the drawing up of minor legal papers and the settling of neighborhood disputes." (*Magazine of Western History*, vol IV, 1886, p. 61). Reuben's death and the debts from the stolen money plunged his widow and children into momentary poverty.

Undated image of the salt springs in Weathersfield, Ohio

At the time of his father's death, John Brown Harmon was almost twenty-six years old. Prior to the family's move to Ohio in 1800, John studied medicine with his brother-in-law, Dr. Jonathan Blackmer, in Rupert, Vermont. The reason John accompanied his father on the trip back to Vermont in 1806 was so he could continue his medical studies and work with Dr. Blackmer. In 1808, Dr. Harmon returned to Ohio where he became the first physician to regularly practice in the state. As the only full time medical practitioner on the frontier, Dr. Harmon covered a large geographic area that included present day Cleveland, Akron, and Youngstown. During the War of 1812, Dr. Harmon was a surgeon with the Second Regiment of the Ohio Militia and saw combat with that unit. Dr. Harmon was well respected for both his medical knowledge and work ethic. Many years later, "[i]n 1852, he returned East with his wife, and visited

his early home and also hers, passing six weeks of May and June in that pleasant manner. He found the remains of his father's old copper mill still at Rupert, and several boys, like himself, grown to be seventy and eighty years of age." (Nevin O. Winter, ed., *Biographical History of Northwestern Ohio* (Chicago: The Lewis Pub. Co., 1893), p. 425). Dr. John Harmon died on February 7, 1858.

While there is no known image or physical description of Reuben Harmon, Jr., there is a drawing of Dr. John B. Harmon who shared many of the same physical characteristics as his father. Indeed, an old settler, John Ewals, is recorded as saying of Reuben that "[h]e was the smartest man I ever knew, and Doctor John B. is exactly like him. Looks like him, walks like him, is exactly like him in all respects." [HZ Williams, ed., *History of Trumbull and Mahoning Counties*, (Cleveland: H.Z. Williams & Bros., 1882), p. 313]. The drawing of John, which appeared in the *History of Trumbull and Mahoning Counties*, depicts him later in life – at an age his father never attained. He is well-dressed with thick long dark hair, deep set eyes, sharp facial features, a large nose, and wrinkled forehead and face. Although the drawing only shows him from the chest up, he has the appearance of a tall fit older man. In his younger years, John was described as being strong with an iron constitution. It was said of him that he could ride a horse for days through the snow to attend to his patients.



John B. Harmon

In 1855, Dr. John B. Harmon's son, Dr. Julian Harmon, wrote the letter that appears in Crosby's book. Julian's letter was written with his father's assistance. Like his father, Julian was a well-respected physician, having graduated from Cleveland Medical School in 1849. Julian was also an abolitionist who hid slaves escaping to Canada in his home as part of the Underground Railroad. During the Civil War, he

served as an assistant surgeon with the Second Ohio Volunteer Cavalry. Julian passed away on July 1, 1903, and is buried in Warren, Ohio near his father and grandfather.

Reuben Harmon's widow, Ruth (Rising) Harmon, never remarried and died at the age of 77 on April 8, 1836. Ruth, the mother of eleven children, was a sturdy pioneer woman who survived several close encounters with angry natives in addition to a narrow escape from a burning house set aflame by British soldiers during the Revolutionary War. After Reuben's death, she lived with her son, John, and his wife and children in Warren, Ohio. Ruth, who is believed to have been the first white woman on the Ohio frontier, is said to have been a broad shouldered tall pioneer; physical traits she passed on to John, but which were lacking in her grandson, Julian, who is described as small and delicate.

Hopefully, this short biography of Reuben Harmon, Jr's last years and the story of his son and grandson will lead to increased interest and research into the lives of the men who made the coins we collect. The next time you read a story about Vermont coppers and Reuben Harmon, I hope you will recall that he was more than just a man who convinced the legislature to grant him the right to coin coppers; he was also a man who traveled by foot and horseback into the untamed wilderness to open the way for future generations, as well as a husband and father. Reuben Harmon was also a risk taker and entrepreneur who believed in God and who instilled in his children the importance of education, hard work, and honesty.

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The C4 Table at Our National Convention in Baltimore (Craig McDonald photo)

LEARNING ABOUT COLONIALS

(Paul Turdo)

I started out collecting U.S. type coins, and when I completed them to my satisfaction, there was a lull in the hobby for me until I read an article on the Pine Tree Shilling. I enjoyed the stories of how they were made, and the myths surrounding them; about their involvement to be worn to ward off witches, and John Hull's daughter's dowry of her weight in shillings. But the real fact that minting them was a treasonous act being committed against the Crown piqued my interest so much so that I had to have one. In 2008 I sold my proof sets and other expendable numismatic material to purchase one. That started me on the path to pre- and post-colonial coins and tokens. Even though I'm one of those who does not go in for too much technical information, I did learn about the amount of effort some of the C4 coin detectives put into their work on letter punches, dies, etc. Kudos to them.

So, I began a type set of sorts of these historic and interesting pieces. I am a Past President of the Northern Valley Coin Club in Demarest, New Jersey. One of our guest speakers was Ray Williams. He has made several presentations and dedicated considerable time, driving from a good distance away, to appear for our programs. His last topic at the NVCC was on Washington pieces, and among them was a 1783 Georgius Triumpho token. After a thorough lecture, with examples from his collection projected on a screen, I asked for some information on how I can acquire one. A few days later he emailed me that a dealer, who I'll refer to as JB, had two for sale. I contacted JB and asked if he could send me pictures of them, and he willingly obliged me. I picked one out and was very happy to obtain a slabbed example graded "Fine."

The story this token had to tell was fascinating. What I found interesting was the reverse. There have been so many descriptions of the enclosure surrounding Liberty, including a gate, thirteen bar cage, fence, framework, weaved frame, etc. In one of Q. D. Bowers' "The Joys of Collecting" columns, a reader offered the idea that it was a hot air balloon gondola, which Dave felt had some merit. I agree and my interpretation is that it shows Liberty (U.S.) rising to become a new nation. The first manned balloon flight took place in Paris, November 21, 1783, and the enthusiasm and frenzy of the populace was overwhelming. Everyone was talking, singing, and praising this event and products were being produced with pictures of balloons painted or etched on them. It was like a man landing on the moon, which by the way, it led to. It's possible the token was produced some time later to commemorate the Treaty of Paris in 1783, which technically ended the War for Independence. The symbolism is apparent with the *fleur de lis* on the gondola signifying the vital role France played in our victory.

It's this and other colonial pieces that bring history to life – and that makes it a pleasure to be a colonial collector and a member of C4.

ATLEE HALFPENCE ON SPREAD PLANCHETS

(Marc Mayhugh)

In the Winter, 2012 C4 Newsletter I tried to examine the spread-planchet (SP) characteristics of the Atlee halfpenny known as Vlack 21-I-87D-I. That article was intended to cover all varieties of the Machin's Mills products that appear on larger than normal planchets, of which there are several. However, due to circumstances, only the one, most well-known variety was covered. Feeling somewhat remiss in my obligations, I would like to at least list and describe, however briefly, the other known spread-planchet varieties that occur within the series.

Vlack 19-87C

The next best known variety with spread planchets in the Atlee counterfeit British halfpenny series, after V. 21-I-87D-I, is V. 19-87C. This is based on the strength of the fact that not only one, but two examples, struck on large flans, in the late die states (LDS), appeared in the C4 Convention sale of 2000.

Vlack 19-87C spread-planchet LDS examples (2000 C4 sale, Lots #82 and #100, respectively)

The first example in the sale was the Albany coin, lot #82, from the late Mike Ringo's exceptional collection of Machin's mills coppers. This coin was catalogued as a coin struck from the late die states. It was also noted there that the Albany collection contained three coins struck on spread planchets, yet, inexplicably, no size measurements were given for any of the coins. At this point, it is also be noted that to truly appreciate a spread-planchet coin, it should be compared to a normal sized Machin planchet. Only then does it become apparent what an unusual occurrence this is. The Ringo example of V. 19-87C was also used to plate the LDS in the C4 educational Program "Counterfeit English Halfpence Struck in Early America."

The other V. 19-87C in the 2000 C4 sale struck on a large planchet was lot #100, which was called the "terminal state" by the consignor. Why it is called terminal I'm not sure, since the V. VT-87C (a.k.a. Vermont Ryder 13) was struck for quite a while after V.19-87C. The commentary under this lot states, "It is possible that this sale offers the

only two examples of this variety known from late die states struck on spread planchets, each offered by very knowledgeable consignors." This particular coin was used to illustrate the late die state of the 87C reverse in Tony Carlotto's *The Copper Coins of Vermont* (p. 120) and is said to be in identical states to the Ringo coin.

Under the Ringo coin, lot #82, the cataloguer notes, "The spreading of these planchets on coins all struck from the late die states implies a change in the minting technique late in the operation of the mint, when dies available for use most likely were well past their prime. Either use of a restraining collar was abandoned, or a different planchet stock was used. As found here this variety is extremely rare." I have noted previously that most colonial specialists do not believe that the Machin mint was sophisticated enough to use collars.

V.19-87C spread planchet census:

1. Sixth C4 sale, Nov. 18, 2000, lot #82.
2. Ibid lot #100.
3. Author's collection.
4. Charlie Rohrer collection.
5. Noted New York collector's holdings.

Vlack 18-87C

This is one of the lesser known spread-planchet varieties, despite the fact that Gary Trudgen reported on the anomaly as far back as March, 1987. His comments on the V. 18-87C are "Once again, a group of Planchets were too soft with the variety V18-87C dies, resulting in a Type I or spread planchet coin of that variety. I estimate the rarity of the 18-87C SP to be R-7 on the 'Sheldon scale.'" (CNL.March 1987, p.969.)

One of the few examples of a spread-planchet V. 18-87C to appear at public auction was in the Clem Schettino Collection of Machin Mills coppers, 12th C4 convention sale, lot #40. That coin was struck on a planchet that was determined to be 28.3 millimeters, "...resulting in weakness on the peripheral details while the central details are sharp."

Information on the diagnostics of Machin's mills coins often go unrecorded. Therefore, many more examples of V. 18-87C probably exist. One such piece appeared unrecorded and unplated in the hardback catalog of the Stack's 2010 Americana Sale. It was described as being "struck on a wide flan, accommodating all the designs." Another interesting copper which may prove to be a spread-planchet V. 18-87C was lot #7477 of Stack's January 2009 Americana Sale. That high grade coin was described as "Die states are relatively late for the variety." This particular coin has the appearance of a spread planchet, but, as usual, a measurement was not given, excluding it from the list of known V. 18-87C examples that have spread planchets.

Comparison of Vlack 18-87C spread (left) and normal (right) planchets. Author's collection.

V.18-87C spread planchet census:

1. A very fine coin formerly held by a noted New York collector.
2. Clem Schettino Collection, 12th C4 sale, Dec. 2, 2006,. lot #40.
3. Stack's January, 2010 Americana Sale, Jan. 26-7, 2010, lot #4435.

Vlack 17-87B

This is an extremely rare spread-planchet variety with only one example known, from the Ringo "Albany Collection," lot #77. When compared to an earlier LDS 17-87B, it is described as "...also being from the later die states, this time struck on a broad spread planchet." Again no measurement of the broad planchet is given. It is also described as being noticeably thinner and broader than the preceding example. The cataloguer of the sale makes a case that, since the spread planchet variety of V.21-I-87D-I has a separate Vlack designation, perhaps this piece as well as V.19-87C SP should also enjoy separate Vlack designations. Since many varieties of V.17-87B appear in the late die state, one would expect another spread planchet variety of 17-87B to appear, at some point. Perhaps it is just a case of collectors not noticing the wider planchet.

V.17-87B census:
1. The Sixth Annual C4 sale, lot #77.

V.23-88A

Vlack 23-88A is another variety that is not generally known and comes on a spread planchet of which only the most astute of Machin collectors are aware. This SP variety came to the author's attention while he was comparing details on three different examples of V. 23-88A in his collection and noticed that one was quite a bit larger than the others. That coin appeared in the 1994 Massachusetts Historical Society sale by Bowers and Merena. It was described there only as "Lightly impressed at the peripheries." This is a common description applied to coins on spread planchets and may be a tip off to the late die state of a variety, or a clue that the planchet may be spread.

Comparison of Vlack 23-88A spread (left) and normal (right) planchets. Author's collection.

Another example of a spread-planchet V. 23-88A turned up in the Stack's Americana sale of 2009. This piece was accurately described as such – "Here is an instructive study coin struck from the late die states in which the dies are quite worn out; the planchet itself is quite unusually wide (26.8mm across) for the issue, the extra spread of metal having drawn the letters out toward the rims."

Yet a third spread-planchet V. 23-88A appeared in the Stack's C.B. Slade, Jr. Sale. That coin was recognized by the observant cataloguer as being a spread-planchet variety and was cataloged as "a technically interesting coin, struck on the same broad planchet type as used on many of the 1787 V.21-87D (the so called II)." I'm sure that was meant to read ("I"). Unfortunately, the size of that planchet was not mentioned.

Vlack 23-88A spread-planchet census:

1. Bowers and Merena Mass.Historical Society Sale, Sep. 18-19, 1994, lot #3136.
2. Stack's Americana Sale, Jan. 12-14, 2009, lot #7479.
3. Stack's C. B. Slade, Jr. Estate Sale, June 15-16, 2010, lot #2100.

Vlack 4-75A (Potentially)

All of the above listed coins were struck at the Newburgh, New York mint of Thomas Machin. However, the Machin series also contains counterfeit halfpence believed to have been struck in New York City by the Atlees, earlier than those coined at Newburgh. These coins are often referred to as Atlee/Mould halfpence, named after James Atlee and Walter Mould. The author is unaware of any of these counterfeit halfpence being struck on spread planchets, although the Stacks's September 1993 sale contains an interesting description of a V. 4-75A. The description says the coin is "Struck on a broad, 28.7mm planchet. Reverse die clearly failing in center." Here we have a coin on a broad flan, in a late die state. Unfortunately, that coin was not plated.

Comparison of Vlack 4-75A large (left) and small (right) planchets. Author's collection.

Perhaps V. 4-75A is one of those peculiar Vlack varieties that just comes on different planchet stock - In this case, larger than normally seen. The author also has an example which is large and heavy, although not in a late die state. It measures roughly 28.6 x 28.9, and weighs 133.0 grains, a rather healthy weight for a Machin. The reverse has a semi-circular bow in front of Britannia which may affect the size and indicate that something else was going on with the coin. Will Nipper also has in his collection a V.4-75A which is rather larger than normal, measuring 29.43 x 28.71, and weighing 121.0 grains. Continuing study on the planchet stock of V. 4-75A might prove to be an interesting project.

Conclusion

Once again, I conclude that there are several varieties of Machin's mills copper struck on broader than normal planchets, and usually in a late die state. To date, there is no clear cut explanation for these abnormalities, although several different theories have been suggested. Since very few collectors are aware of these spread planchet varieties, many undiscovered examples likely exist and more accurate diameter measurements are needed to establish an accurate census listing.

ANNOUNCEMENTS

Heads up! The dates for our convention next year are 5-8 November 2015. Block it our now in your calendars!

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RESEARCH ASSISTANCE SOUGHT

I'm currently undertaking a comprehensive study of the Castorland jeton. I'm approaching the study from both sides of the Atlantic, relying heavily on French sources, and my study entails operational details from the manufacture of flans to the mechanical workings of the screw press; the history of jetons as they evolved from arithmetical counters to monarchial presentation pieces; events leading up to the establishment of the New York Company; the biography of Benjamin Duvivier; etc. culminating in detailed descriptions of variants struck from at least one original die. As you can see it's a big work, but I've been at it quite a few years and am wonderfully engaged in the project. Here is a "finding list" of details I'm looking for, as well as photos if possible:

1. If the specimen is in a slab, all the label information.
2. Identify the metal, gold, silver, copper, bronze. If silver, indicate thin or thick planchet.
3. If edge-stamped, identify the symbol and the lettering and location of the stamping (such as 6 o'clock relative the obverse.)
4. Die alignment: coin turn/medal turn.
5. Describe state of any reverse die failure, perceptible bulge, advanced crack, etc.
6. Describe reverse caustic incursion, sometimes identified as rust, at the right handle of the vessel.
7. Describe any other identifying factors such a rim bumps, scratches, spots, unfilled letters of legends, etc. that would help identify the piece if it were re-encapsulated at some future time.
8. Indicate the provenance, if known. If you currently own the specimen feel free to identify it ex your name for the benefit of future owners.

Please contact Chester L. Sullivan at csull@ku.edu

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C4 is making available on CD of a complete set of *C4 Newsletters* from 1993 (vol.1, no.1) through 2011 (vol.19, no. 4). The format is a fully searchable PDF files, which makes life and research much easier. Thanks to Randy Clark, Ray Williams and Gary Trudgen for their vision and extremely hard work, which now lets us offer these wonderful research tools to you for $50 plus $4.00 p&h for members or $75 plus $4.00 p&h for non-members. To order, please contact either (a) Wayne Shelby at dughistory@juno.com or at P.O. Box 568 Rancocas, NJ 08073 or (b) Charlie Rohrer at RohrerC@cadmus.com or at P.O. Box 25 Mountville, PA 17554. Please send your check made out to C4 to Charlie Rohrer at the above address.

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Wayne Shelby has agreed to store the back copies of the *C4 Newsletter*. People wishing to purchase back issues that are still available should send their money to our treasurer, Charlie Rohrer, whose contact data are at page 2. Upon receipt of the money, he will contact Wayne, who will mail out the material. Back copies of the *Newsletter* are $10 for the first and $8 for all after that placed at the same time. If you have questions of what material is available, you can contact Wayne at:

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C4 Offers Important Colonial Books

For more information on the following books, published by the Colonial Coin Collectors Club (C4), visit the C4 website at www.colonialcoins.org. These books may be ordered directly from: Charles Davis' website: www.numisbook.com.

(1) Carlotto, Tony, The Copper Coins of Vermont and Those Bearing the Vermont Name, Colonial Coin Collectors Club, 1998. Price: $165.

(2) Jordan, Lou. *John Hull, The Mint, and The Economics of Massachusetts Coinage,* Colonial Coin Collectors Club, 2002. Price: $10.

(3) Martin, Sydney. *The Hibernia Coinage of William Wood (1722-1724),* Colonial Coin Collectors Club, 2007. Price: $85.

(4) Martin, Sydney. *The Rosa Americana Coinage of William Wood*, Colonial Coin Collectors Club, 2012. Price $85.

(5) Siboni, Roger S., Howes, Jack L. and Ish, A. Buell, *New Jersey State Coppers. History. Description. Collecting.*, The American Numismatic Society and Colonial Coin Collectors Club, 2013. Price: $195.

(6) Vlack, Robert. *An Illustrated Catalogue of the French Billon Coinage in the Americas*, Colonial Coin Collectors Club, 2004. Price: $50.

(7) *New Jersey State Coppers -- History * Description * Collecting*, authored by Roger Siboni, Jack Howes, and Buell Ish and co-published by ANS and C4 is now available. Purchases may also be made by mail (via a form that can be downloaded) or directly through the ANS website using either PayPal or credit card; be sure to indicate whether you are a C4 or ANS member.

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The Daniel Frank Sedwick database of fake cobs is now on ForgeryNetwork :
http://www.forgerynetwork.com/default.aspx?keyword=cob ..
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C4 Membership Dues

Annual dues are currently $30.00 for Regular Membership ($40 if residing outside the United States) and $10.00 for Junior Membership (under 18 years of age; $15 is non US resident). They are payable on a calendar year basis... due January 1. The year through which you are paid appears after your name on the mailing address label on the *C4 Newsletter* envelope. Life Memberships can be purchased for 25 times the annual membership cost, or $750.00. You may mail checks (made out to "C4") to:

Charlie Rohrer, C4 Treasurer
PO Box 25
Mountville, PA 17554

Thank you for paying in a timely manner... It makes his job easier and will be much appreciated!

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NEW RESOURCE FOR THE C4 NEWSLETTER

Our C4 Newsletter now has an index available on our website at www.colonialcoins.org. There are actually two indexes: one by author and a second by topic/title. This is a beginning and the index will improve over time. We have intentions of updating the index within a week or two of every issue being shipped. We ask past authors and contributors to the C4N to please review their work in the index and forward any corrections/additions/suggestions to Ray Williams at njraywms@optonline.net or give a call.

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PROSPECTIVE MEMBERS

In accordance with our by-laws, those who have recently joined C4 as provisional members are listed below. If any current C4 member in good standing has a reason any of the following should be denied membership in C4, please contact either your Regional VP or the President of the Club, Jim Rosen. The new provisional members, with their home states, are :

Doris Black - IL	Joel Orosz - MI
Joseph Esposito - VA	Steven Statland - NC
Mike Griffin - NC	Sanford Steelman - NC
Thomas Ittelson - MA	Nick Tobergte - NC
Charles Levinson - NY	Eugene Yotka - FL
William Luebke - WI	

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CLASSIFIED ADS

Grayscale ads for this newsletter can be purchased as follows (color ads are 50% more in each category):

	1 issue	2 issues	3 issues	4 issues	Copy Size
1 page	$200	$300	$450	$600	6" x 9"
1/2 page	$125	$180	$250	$350	6" x 4.5"

Covers cost somewhat more (please inquire – generally $200 additional). If you want to include a photo with your ad there will be an additional $10 charge. A black and white photo will be needed, but the size can be adjusted. Please send check with your ad. We accept camera-ready copy or any Microsoft Word compatible computer file.

All members also have the right to include a free classified ad in the newsletter of up to 10 lines of text.

NOTICE: The Colonial Coin Collectors Club does not review the ads provided for accuracy, nor does it assess any items offered for sale relative to authenticity, correct descriptions, or the like. C4 is not to be considered a party to any transactions occurring between members based on such ads, and will in no way be responsible to either the buyer or seller.

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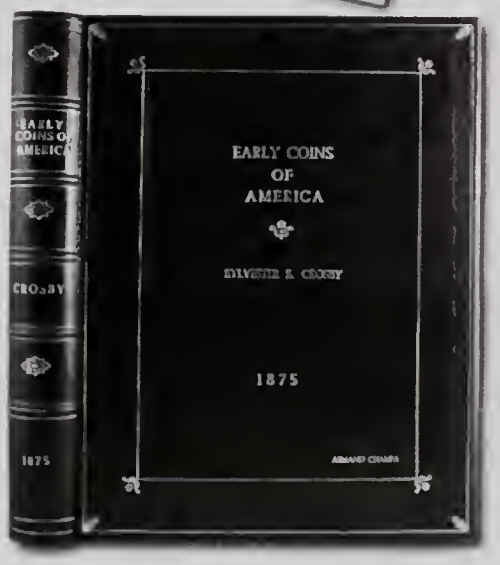

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